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CHAMBER MUSIC SOCIETY CLOSSES SEASON 1918-1919 METROPOLITAN FORCES GIVE TWENTIETH WEEK OF OPERA

**Broke All Records of Chamber Music Attendance in San Francisco by Crowding Colonial Ballroom of St. Francis Hotel at all Five Events—
Nearly Three Thousand People Attend Chamber Music Recitals
During the Present Season—Final Concerts Prove to be a
Genuine Artistic Triumph**

By ALFRED METZGER

THE Chamber Music Society of San Francisco gave its fifth and final concert of the San Francisco series of 1918-1919 at the Colonial ballroom of the St. Francis Hotel on Tuesday evening, March 25th, under the general management of Jessica Colbert and the direction of the San Francisco series of Eda Beronio. Both the artists and the managers have reason to feel proud of the record established on this occasion, for at no previous time in the musical history of San Francisco has there been attracted quite so large a crowd of people to chamber music recitals as was done by the Chamber Music Society of San Francisco during the season of 1918-1919. Assuming that the Colonial ballroom, when crowded to the doors, with standing room occupied, holds 600 people, it is safe to say that nearly 3000 people attended chamber music recitals this season. And if we deduct the number of people who attended repeatedly it may be said that at least 1000 different people, if not more, became interested in chamber music concerts through the Chamber Music Society of San Francisco. We dare say that this attendance is greater than that of any other chamber music society in the world. Of course, we mean if such society plays exclusively in one community. And, mind you, we would consider this a tremendous record, even though people did not have to pay one cent to attend the concerts. If they actually pay to come to chamber music concerts the credit due to artists and managers is even greater. And we have no reason to question the fact that the people who attended the concerts of the Chamber Music Society of San Francisco, with the usual exceptions prevalent at all musical events, paid subscriptions and single admissions.

During the season quite a number of novelties were introduced, and, notwithstanding the handicap of the influenza epidemic, the itinerary was promptly followed and fulfilled. On account of Gyula Ormay being occupied elsewhere during the season the piano did not play as prominent a part at these chamber music recitals as it did on previous seasons, but owing to the judicious arrangement of the programs the public had no reason to be dissatisfied with the artistic result. The program opened with Mrs. H. H. A. Beach's Quintet in F sharp minor, op. 67, for piano and strings. This was Mr. Ormay's only other appearance since the opening concert of the season, and he surely acquitted himself in a manner that justified regret that he did not play often. He has a somewhat different conception of this piano quintet than Mrs. Beach, whom we heard originally in the work with this same society, and who seemed to regard the piano part from a more dramatic angle. Mr. Ormay interpreted it in a poetic vein. Considering the fact that practically the three movements are slow, it seems to us the more dramatic view is more effective. And yet much may be said for Mr. Ormay's idea. Anyway, technically and intellectually, he gave us an excellent performance. The same may be said of the strings.

There is probably no more delicate combination of instruments than two flutes and a harp. And unless those who perform on these instruments are consummate artists and interpret with

the utmost musicianship and judgment, this same combination of instruments may easily become monotonous. But in this case Messrs. Puyans, Hecht and Attl did not only conform to the requisites of adequate musicianship and artistry, but they seemed to be like one individual in the unanimity of their attacks and the uniformity of their phrasing. In addition, they had selected two excellent compositions, well qualified to exhibit individual craftsmanship and intelligence in interpretation. Particularly delightful was the blending of the tone quality of the two flutes which exercised a most charming

(Continued on page 8, column 3)

Caruso Celebrates Twenty-Fifth Anniversary of His Association With Grand Opera in New York—Politics Almost Wreck Plans—Boston Symphony Orchestra Concludes Its New York Season—Chicago to Have a Great Philharmonic Orchestra—Another Comedy Stimulated With Music—Plan to Help Composers

By GAVIN DHU HIGH

NEW YORK, March 30.—The twentieth week of the season at the Metropolitan Opera House began last Monday evening with a repetition of Weber's "Oberon." The cast was the same as heretofore and the characteristics of the performance of Weber's English opera remained unchanged. The remainder of the week saw repetitions of Rigoletto, Martha, Carmen and La Boheme.

The celebration of his twenty-fifth year as a singer—the greater part of that time in New York—known as the "Silver Jubilee of Enrico Caruso," at the Metropolitan Opera House on Saturday night was very nearly broken up

by Mayor John F. Hylan when at the last moment he demanded the removal of James M. Beck as one of the speakers of the evening. Mr. Beck was the principal speaker recently at a meeting of protest in Brooklyn against the appointment of Mayor Hylan of William Randolph Hearst as chairman of the Mayor's committee to greet returning soldiers. Neither the audience nor Mr. Caruso knew why Mr. Beck gracefully withdrew as one of the announced speakers at the tenor's jubilee, until they read it afterward. The general opinion was that the incident hurt Mayor Hylan and Mr. Hearst more than it did Mr. Beck.

Caruso received an ovation. He sang three operatic numbers. Nothing was finer in the evening's program than the modesty with which he received the acclaim and heard himself lauded by directors, managers, patrons and civic representatives. He received a thousand gifts, glittering in their gold and silver, scintillating with diamonds, sapphires and other precious stones, which were displayed at the public reception on the stage.

Montemezzi's opera "L'Amore dei Tre Re" was restored to the Metropolitan Opera House repertory Saturday afternoon. The cast was different from that which made the work known to this public. Miss Muzio as Flora, Mr. Martinelli as Avito, Mr. Chalmers as Manfred and Mr. Didur as Archibaldo were the principals. Of these only the last was a member of the original cast.

"Tumble In," a comedy with music, book by Otto Harbach and music by Rudolph Friml, was produced last Monday night at the Selwyn Theatre with a cast including Johnny Ford, Helen Lyons, Herbert Corthell, Claire Nagle, Charles Ruggles, Edna Hibbard, Peggy O'Neil, Arthur Swanstone, Virginia Hammond and Zelda Sears. The musical production is an adaptation of "Seven Days," by Mary Roberts Rinehart and Avery Hapwood. Mr. Friml has written some catchy tunes which threaten to become popular.

A plan to raise \$175,000 to insure the founding of a musical department at the American Academy in Rome where deserving young composers may be sent for three years' study was advanced at a meeting of music patrons in the residence of Otto H. Kahn, 1100 Fifth avenue, Wednesday afternoon. The speakers were Mr. Kahn, Frank Seymour, Grant La Farge, Charles D. Norton and Major Felix Lamond, all of whom favored the project. It was their opinion that with some aid from American musical clubs the fund could be raised without difficulty.

The final evening concert of the Boston Symphony Orchestra took place Thursday night in Carnegie Hall. The program opened with Lalo's overture to "Le Roi d'Ys," after which came Debussy's "Nocturnes," the "Sirens" having the female chorus. From French classic opera there was the ballet suite of Rameau's "Hippolyte et Aricie." The concert concluded with Rimsky-Korsakov's "Scheherazade." In his various appearances here as conductor Mr. Ra-

(Continued on page 8, column 1)



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EIGHTEENTH YEAR

ALFRED HERTZ TO GO EAST IN A FEW DAYS

Alfred Hertz, the distinguished conductor of the San Francisco Symphony Orchestra, will leave for New York within a few days in the interests of the Musical Association of San Francisco. Since he has already been re-engaged for his fifth and the Musical Association's ninth, symphony season there is no cause for rumors as to his non-return and the non-resumption of symphony concerts next year. Secretary-Manager Widenham is already making plans for next season and the Musical Review will soon be in a position to make definite announcements. While in New York Mr. Hertz will endeavor to secure several new compositions for performance and also will try to get some of the standard orchestral works not yet heard here under his baton. The cessation of the war ought to make it easier for him to secure such works than last year. We all wish Mr. Hertz a successful journey. Mr. Hertz will be accompanied by Mrs. Hertz.

NATHAN LANDSBERGER IN VIOLIN RECITAL

Nathan Landsberger, one of the foremost violin virtuosi and pedagogues residing in the far West, gave a delightful violin recital in the Assembly Hall of Leland Stanford University, Palo Alto, on Tuesday evening, March 11th, and scored an instantaneous artistic triumph. Mr. Landsberger has always been recognized as an artist of the highest rank. His facile technique, his virile style of interpretation and his unquestionable genius never failed to make a deep impression upon his hearers. In recent years Mr. Landsberger has been so busy teaching at the Pacific Conservatory in San Jose, and has been in demand so much in interior California cities, that San Franciscans have not heard him as frequently as they wished to. We are therefore glad to note that he is meeting elsewhere with such marked success. On this occasion Mr. Landsberger played for the first time a Serenata by Zardo, a composer of rare qualities. He also played the Elegie by Saint-Saens dedicated to Sir Henry Heyman, and scored such a success with it that it had to be repeated. The complete program presented by Mr. Landsberger was as follows: Sonate, C minor (Grieg); (a) Les Millions d'Arlequin (Drigo-Auer), (b) Maiden's Wish (Chopin-Macmillan), (c) Cradle Song (Schubert-Elman), (d) Neapolitan Dance Song (Tschalkowsky-Hartmann); (a) Poem (Pibich), (b) Serenata (Zardo), (c) Tango (Albeniz-Elman), (d) Elegie (Saint-Saens), dedicated to Sir Henry Heyman; (a) Pierrot Serenade (Randelger), (b) Poeme Hongrois (Hubay), (c) Waltz (Hummel-Burmester).

PASMORE COMPOSITIONS AT GREEK THEATRE

At the most recent concert of the Pacific Musical Society in the Colonial Ballroom of the St. Francis Hotel on Thursday evening, March 27th, which event will be reviewed in the next issue of this paper, five-part songs by H. B. Pasmore were sung by the choral section of the Society, consisting of women's voices, under the direction of the composer. They were entitled: "The Jay Is a Jovial Bird" (words by Charles Keeler), "Oh! That We Two Were Maying" (words by Kingsley), "Beware!" (words by Longfellow), "I Made a Little Song One Day" (words by Herbert Bates), "The Brass Band" (words by Charles Keeler). Every one of these songs made an excellent impression and at times the audience was so persistent that an encore would well have been justified. Mr. Pasmore possesses the knack of writing part songs in a manner to give the vocal ensemble full scope, and his gift of melody is so pronounced that it forms one of the features of these works. In addition, he invests these works with a certain rhythmic virility that makes them exceedingly popular with all music lovers.

These songs will be repeated at the Greek Theatre

tomorrow (Sunday) afternoon, April 6th, with the same ensemble, and in addition there will be Miss Ethel Johnson, soprano soloist of the First Presbyterian Church of this city, accompanied by Miss Violet Oatman, and cello solos by Dorothy Pasmore. On this occasion Miss Pasmore will introduce for the first time a Legende Chinoise, by Mr. Pasmore, and she will be accompanied on the piano by Mrs. Suzanne Pasmore Brooks. Miss Johnson will sing the following excellent Pasmore Songs: "Harmony, The Mountains" (words by Charles Keeler), "The Memory of That Day" (words from the Chinese). This last named work will also receive its first public hearing on that day.

YVETTE GUILBERT PLEASES THIRD AUDIENCE

Program of Medieval Ballads, Children's Songs, and Latin-Quarter Ditties Completes Course of Famous Disease—Delightful Intimacy Between Artist and Audience

By GEORGE BOOSINGER EDWARDS

"Such jolies fleurs as zeos are naturelles au Californie!" In some such fashion Yvette Guilbert accepted the magnificent token presented after her first group of songs at her final recital Tuesday evening. At once the audience resolved from pleased admiration to intimate affection. And when the artist consented to an encore and gave the ever popular "Why Does My Husband Beat Me?" the listeners were as happy as any children at their favorite "Once upon a time."

The first group had consisted of three medieval songs in primitive modes, which created a delightful atmosphere of other customs and other times. The second, "Belle Doctee," Mme. Guilbert explained, is said by authorities to be the only example extant of original Greek folk-music, carried over, as it has been, into the French of the 12th Century. It was charming and extraordinary. How the famous diseuse has gathered together her remarkable material would make a fascinating story. I wonder if she has considered writing it? It would be immensely popular and of rare scientific value. And her collection, without doubt, will be a valuable contribution to the literature of music, if preserved intact for future generations.

The children's group was as fascinating as anything she did; especially the delicate satire of "C'est la Mai." Her costume for this act was the most elaborate and varied and beautiful of the evening. And who but a daring French woman would have thought a brick red (someone near me said "old rose") shade for the general background against which so many colors of costume could be displayed without "swearing?"

For the encore to this group Madame Guilbert gave "Le Voyage de Joseph et Marie," the announcement of which was greeted with a burst of applause as for a long loved favorite. It was a charmingly naive and human story of the first Christmas Eve.

The characteristic billowy costume for the series of 130 songs made another charming picture, and a setting for the shrugging shoulders which expressed disdain of the feminine foibles imaged in the pieces. The striking thing about Yvette Guilbert's art is this spirit of satire with which she views all poses and pretenses of social life. "The oblique glance of the Spirit of Comedy," as George Meredith describes it, the test of civilized and healthy observation this woman has made the basis of her art. And social life she observes in the broadest sense, as the remarkable variety of her programs shows. The three programs have covered songs of political revolution, social protest, the underworld and overworld dreams of Beaudelaire and Rollinat, and the phases of more protected life above described. And through it all the artist is the detached and (for the most part) amused spectator of the curious passions she represents. It is the highest art; and a lesson in sane and healthy living.

Emily Gresser played the violin numbers with classic simplicity and directness. Her own arrangement of a "Chassidic Dance" was a proof of her serious musicianship. She was recalled repeatedly after every group.

Maurice Eisner accompanied delicately and tastefully. He has immersed himself in the spirit of Madame Guilbert's work; and the readiness with which he supplies the English equivalents when the artist is put to it in the French dialect of her friendly explanations, is not the least of his contributions.

FLORENCE STERN ENTHUSES LEOPOLD AUER

After considerable disappointments and delays Florence Stern was finally able to get a hearing before Leopold Auer, the distinguished violin pedagogue in New York. The result was beyond all expectation. Mr. Auer told the father of the young musician: "Mr. Stern, your little girl has unusual talent—very great talent, and she has certainly been instructed right. Among all the pupils who have come to me since I am in America not one has been better instructed nor possesses the talent that she possesses. And there has no one come so well instructed and with such talent at her age." This not only is an excellent tribute to Florence Stern, but to her teacher as well. She will resume lessons with Mr. Auer before he leaves for Chicago, where he will be at the head of a summer school.

MRS. ALBERTA HYDE TO PLAY IN SAN RAFAEL

Mrs. Alberta Livernash-Hyde, the unusually gifted pianist, will give a concert for the Dominican College, San Rafael, this (Saturday) evening, March 5th. An exceedingly interesting and artistic program has been selected and no doubt many of Mrs. Hyde's friends will be present from this side of the bay.

ERNST WILHELMY RESUMES HIS ACTIVITIES

After a Number of Successful Public Appearances Distinguished Baritone and Dramatic Reader Gives Series of Dramas at the Fairmont Hotel

Like every other musical event the various artistic activities of the distinguished baritone and dramatic reader, Ernst Wilhelmy, had to be interrupted during the influenza epidemic that practically delayed the beginning of the musical season 1918-1919 until the first of the new year. Mr. Wilhelmy was among the first to take advantage of the lifting of the ban and toward the latter part of December he gave a most delightful evening at California Hall, corner Turk and Polk Streets. This ingenious entertainment proved of such unqualified success that even at this late date it will not be out of place to refer to it in more detail.

The program was of a more jolly kind and in addition to Mr. Wilhelmy there were other artists. Among the particularly successful numbers presented by Mr. Wilhelmy were the songs and duets by Oscar Strauss which were especially well and artistically presented and which therefore were received with unadulterated delight. The duets were sung by Mr. Wilhelmy and Jacoba Roesing, and the latter proved herself to be an artist of exceptional merit and an excellent partner for Mr. Wilhelmy. Both sang these duets in Colonial costume which made an excellent impression.

The hit of the evening were Wilhelmy's recitations of Hanns Heinz Ewers and Rudolf Presher which he interpreted with irresistible humor and faultless vocal technic. Elsa Friede-Heynemann, the diseuse of the evening, scored a brilliant success as a result of the charming declamations by Frieda Schanz, F. Resa and M'sa Holm. A "dramatic joke" by L. Fulda, entitled "The wonderchild, directed by Mr. Wilhelmy, proved a veritable artistic triumph. Mr. Wilhelmy, in the leading role, was ably supported by Elsa Frieda Heynemann and Jacoba Roesing. In conclusion we wish to call attention to the delightful negro quartets, rehearsed and studied under the direction of Mr. Wilhelmy, and which made such an excellent impression that several had to be repeated. Wilhelmy sang the baritone solo in excellent voice and Albert Friedrich, a pupil of Wilhelmy's, sang the tenor parts revealing a delightful voice and such excellent training that one is justified to predict a brilliant future. Thekla Boehmert played the piano accompaniments in a manner that fulfilled all artistic expectations.

Speaking of pupils of Ernst Wilhelmy's we are reminded that several of these have been quite successful of late. Mrs. James Orgatt, an excellent soprano, who has studied with Wilhelmy during one year, and whose voice is constantly improving in timbre and tone color, has become well known, particularly in Sausalito, where she resides, and also in Mill Valley, where she gave recently two successful song recitals.

Another enviable pupil of Mr. Wilhelmy's is Mrs. J. Henry Barbat who recently sang with extraordinary artistic results before the Sorosis Club. She revealed a beautiful mezzo soprano which is gradually gaining in flexibility and sonority as well as warmth and resonance under Wilhelmy's expert training. And last but not least is Miriam Michels, an exceptionally gifted Wilhelmy pupil in the dramatic phase of expression.

An exceptionally ambitious enterprise on the part of Ernst Wilhelmy's is a cycle of Dramatic Recitals in English begun at the Fairmont Hotel on Tuesday evening March, 18th, in which recitals Mr. Wilhelmy has the able assistance of Miriam Michels. The program on this occasion was "The Man in the Halls," by Alfred Sutro, and "Peace at Home," by George Courteline. The Empire Room of the Fairmont was crowded to overflowing and the applause of the exceedingly select representatives of San Francisco's most prominent social element was both spontaneous and hearty. Mr. Wilhelmy's magnificent and imposing impersonation of Hector Allen in the first named play was noteworthy of the force and realistic character delineation with which Mr. Wilhelmy invested it. In striking contrast was Mr. Wilhelmy's irresistibly humorous and usually natural histrionic portrayal in the second piece. His English enunciation is excellent and his technique of speech and diction are so well known that they need no further exploitation.

Miriam Michels reveals at once what might be termed Wilhelmy's style. Her voice is excellently trained and well modulated. Her mimicry and dramatic declamation is really astounding for one rather new in the "game." She possesses an attractive personality and if you add to this her youth you find a combination of charm and talent rarely equalled. The entire atmosphere of these performances is unique. The beautiful auditorium, the tastefully decorated stage, and the judicious distribution of flowers made a decidedly refined and artistic impression.

The second performance was equally successful in point of artistry and social importance as well as attendance. It took place on Tuesday, March 25th, and the names of the plays presented were: "The Clod," by Louis Beach, and "His Second Girl," by May McMillan. There was such a demand for seats that extra chairs had to be put in the spacious room, and even then not everyone could find accommodation. Wilhelmy, as usual, acquitted himself most creditably in the characters he portrayed, while Miriam Michels was particularly convincing as the mother in "The Clod." Everyone who attends these events is looking forward to the subsequent performances with eager and pleasurable anticipation. We wish Mr. Wilhelmy continued good fortune with his praiseworthy enterprise. In addition to his dramatic recitations Mr. Wilhelmy has a number of other engagements of all, among which are some appearances at California Hall and some in Berkeley.

HEROIC SYMPHONY IS SEASON'S SWAN SONG

An Enthusiastic Ovation Accorded Conductor Alfred Hertz and the Symphony Players at Both Friday and Sunday Concerts—Stage Inundated With Many Kinds of Flowers

By GEORGE BOOSINGER EDWARDS

A prophet is not without honor in his own country. For surely San Francisco is Alfred Hertz's own country; he is a prophet of the saving power of music, and the honors showered upon him, not only at the subscribers' concert of the San Francisco Symphony Orchestra Friday, but on Sunday at the general repetition, could not be mistaken. They took the form of masses and baskets and bouquets of flowers, and repeated insistence by means of applause on the part of the audience of the great conductor's return to bow and acknowledge their love and their esteem for his work. When he had returned to bow for the fifth time (on this occasion with his hand at his breast in heartfelt gratitude for the popular enthusiasm), Mr. Hertz turned the honors over to the men, bidding them rise and receive the praise which is their just due after a particularly trying season, carried through with faithful energy and uncompromising idealism.

A large part of the applause, however, was undoubtedly designed for the splendid program of the day than which no work by the conductor and his men has been more painstaking, varied and emotional. The Heroic Symphony, Beethoven's third work in this form, was chosen for the season's swan song. It was in the first movement, which upon the slightest inadequacy of performance always appears sketchy and inorganic, that Mr. Hertz's long experience as an opera conductor triumphantly "told." He was conducting a drama. Each slight episode conveyed its individual emotional message, and the whole hung together in one great utterance like an act of a greater opera than has as yet been written. Anyone who may have doubted the wisdom of an opera conductor's going in for symphony could upon this occasion doubt no longer. He should rather wonder how anyone could conduct the movement without interpreting in dramatic terms. Was it Mr. Hertz's pains for ensemble or was it the artistry of the woodwind players that secured a blend usually missed in the short choral-like passage of the "exposition?" Whoever was responsible it seemed to me for the first time adequately scored to match the splendor of the harmony.

The funeral march was given with an intensity which went far to mitigate its great length and sombre mood. The scherzo was delicate. The detractors of Hertz on the grounds of his lack of daintiness could here find no justification.

The same thing was true of the finale as of the first movement. Variations on a theme so trite as to appear ridiculous if poorly handled, and piecemeal even with considerable effort, were built up at these performances into a great closing act of a world drama such as the stage yet awaits. It is obviously because opera is not dramatic enough that the great leader turned to symphony.

"The Wild Hunter," by Cesar Franck (Mrs. Persinger exclaimed, "What a tame way of translating 'accursed!' Whereupon I hesitatingly suggested 'damned'") was given splendidly with all its gorgeous instrumentation and modern harmony. We should have all there is of Cesar Franck in these Strauss-less days, for not even the Russians come so close to supplying the missing emotions of an international program.

Berlioz's "Benvenuto Cellini" Overture closed the program. All the cunning experiments in orchestra combination had been painstakingly squeezed out, until they presented the last drop of musical wine of which they were capable. At these performances Berlioz, too, was made to take in some degree the place of Wagner.

"The only thing" is that the season seems all too short. There was Debussy's "Sea" Symphony some were counting on hearing, and some other things promised before the influenza epidemic disrupted all plans and required a reconstruction of the season's work. But under all the circumstances the series was adequate and even triumphant, and the ovations at these final performances are a presage of the enthusiasm and the moral and practical support which awaits the organization, which is San Francisco's crowning glory during the coming season.

CONSTANCE ALEXANDRE CONQUERS ALL OVER

Youngest Artist to Enter Upon an Extended Concert Tour Through Principal Eastern and Southern States and Cities

Miss Constance Alexandre, the youngest California artist who has ever entered upon an extended concert tour through the principal Eastern and Southern States and cities, continues to conquer for herself a reputation and career sufficiently important to be worthy of envy by less gifted and less fortunate colleagues. That Miss Alexandre's successes are due solely to her artistic merit, re-enforced by her charming personality, may easily be gathered from numerous press comments which are generously published in the various communities visited by her on this tour. The Pacific Coast Musical Review already printed quite a number of these enthusiastic acknowledgments of Miss Alexandre's triumphs and only last Sunday both the San Francisco Chronicle and Examiner referred to this young Californian's tour in most generous terms.

During the month of March Miss Alexandre went as far South as New Orleans, the complete itineraries for January, February and March having already been published in these columns. During April Miss Alexandre will visit the following cities: Austin, Texas, April 2 and 3; Houston, Texas, April 4 and 5; Shreve-

port, La., April 7 and 8; Memphis, Tenn., April 9 and 10; Little Rock, Ark., April 11 and 12; Fort Smith, Ark., April 14 and 15; Tulsa, Okla., April 18 and 19; Dallas, Texas, April 21 and 22; Fort Worth, Texas, April 23 and 24; San Antonio, Texas, April 25 and 26; El Paso, Texas, April 28 and 29.

Among the criticisms which we have not yet published may be mentioned the following:

Baltimore News—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

Savannah Press—Miss Alexandre, the soprano, has in addition to her lovely voice great dramatic ability. Her diction is particularly clear and every word of her songs was followed by her audience.

Charleston News-Courier—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

AUSTRALIAN MUSICIAN VISITS AMERICA

Vocal Pedagogue, Editor and Lecturer Commissioned by Australian Government to Investigate Conditions Regarding Voice and Vocal Instruction

Roland Foster, accompanied by Mrs. Foster, has been a visitor in San Francisco during the last ten days or so. Mr. Foster is the head of the vocal department of the New South Wales State Conservatorium of Music in Sidney, Australia, of which Henri Verbrugghen, who was here last year, is the director. Mr. Foster is also the former editor of the Conserva-



Photo by Boussom Studio

ROLAND FOSTER

The Distinguished Australian Pedagogue, Editor and Lecturer, who is investigating American and European Musical Conditions under instructions from his Government

During his world tour Mr. Foster will correspond for some Australian daily papers as well as for the Conservatorium Magazine, thus keeping the musical public of Australia informed of the musical conditions of the countries he visits as he goes along. Mr. and Mrs. Foster are not only musicians of high rank, but exceedingly charming people to meet, and already, on their brief visit, they have made many friends who wish them all possible success upon their interesting enterprise.

SINCERITY IS NECESSARY TO WIN SUCCESS

(Written Exclusively for Pacific Coast Musical Review)

It was a spring day, a day typical of that glorious time of year, and the Pacific Coast Musical Review representative sat watching Louis Graveure, who seemed interested most in that part of Nature just outside the window through which he was looking. He had been silent for some time . . . this admirable baritone. Suddenly he whirled and addressed himself to the subject with which his mind quite evidently had been engrossed.

"There you have it," he announced to the chronicler, "the secret of doing anything well; it's simplicity and truth. Nature knows no other ways than to be truthful and simple; it is so with the artist who has a message to interpret. Nor does it matter whether he be singer or instrumentalist, painter or sculptor, writer or . . . well, whatever one wishes to hit upon to carry the comparisons on to their end.

"Getting under the skin of things, perhaps, is as direct a statement as one might select to describe what I mean. The heart of the task must be exposed if the task is to be faithfully done. In singing I feel more and more that voice—despite its necessity to the singer—comes last of all. For to interpret demands understanding, and then feeling for what it is one is endeavoring to convey to the listeners.

"No truly conscientious artist has failed to appreciate these facts; to have done so would have precluded an inability to attain artistic heights, to have found the way into the hearts of that public whose verdict constitutes the main factor of success or the lack of it. In my travels through the country, and my constant appearances before audiences of many kinds I have been repeatedly impressed by the growing ability of the American public to judge accurately of the merit of singing."

We were so gratified to hear this statement, uttered with such conviction, that our composure vanished in the pause Mr. Graveure allowed himself. Before opportunity presented to put the question we desired the baritone anticipated, supplying an answer.

"It isn't something ephemeral, nor to be found alone in a few sections of the United States. This intelligence has been developed through constant attendance by the people at concerts in which sincere singing artists have been heard and seen. Little by little they have come to know what "the best" meant; now they cannot be satisfied with anything short of "the best."

"That is why the standard of singing, at this time, is higher than it ever has been before. Our auditors never misunderstood the real feeling which an artist imparts, and so it is that unless the song has sincerity of interpretation it misses the ring of sincerity necessary nowadays to gain for the singer the approval he cannot do without.

"And it is well. For I think that we all enjoy being put upon our mettle; of demonstrating that under the most difficult conditions we perform most convincingly and to the finest ends."

A NEW AMERICAN MELODY BALLAD

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torium Magazine, which he founded and which enjoys a large circulation and much influence. The New South Wales State Conservatorium was founded and is being maintained by the Government, and Mr. Foster, who is professor of singing, lectures and vocal art at this conservatory, is now on a twelve months' trip through America, England and Europe; armed with credentials from the Australian government, to investigate conditions appertaining to the voice and vocal instruction in all the countries which he will visit. Mr. Foster is particularly eager to meet prominent vocal teachers and their students so that he may secure first hand information regarding the object he is after.

Mrs. Foster is also a professor of singing at the New South Wales Conservatory, instructing under the direction of her husband. In addition to investigating vocal conditions, Mr. Foster is also commissioned to negotiate with the most famous artists now in America for the purpose of arranging tours of Australia. He was responsible for the tour of Clara Butt and her husband and was with them as their personal manager and secretary at the time they visited San Francisco several years ago. Mr. and Mrs. Foster came here to remain a few days only on their way east, but became so infatuated with San Francisco and its climate as well as metropolitan atmosphere that the few days became two weeks.

Mr. Foster tells some interesting things about the musical conditions of Australia, and among the really remarkable relations between the government and music may be mentioned the fact that during the current year the government has endowed a permanent symphony orchestra in connection with the New South Wales Conservatory. This orchestra will consist of fifty professional musicians and forty advanced students of the Conservatory. Henri Verbrugghen will be the conductor of this symphony orchestra. In the past it was difficult to secure the services of professional musicians as they played in theatres, cafes, hotels, and so forth, and therefore could not be had for adequate numbers of rehearsals or concerts. Under present endowment conditions the musicians become engaged by the government and it will be possible to give from seventy to eighty events, including operatic and choral performances. During the past year Beethoven's Mass in D, Beethoven's Ninth Symphony and Bach's Magnificat were presented. Here we do not find any prejudice against the old German composers.

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GARRET AND GARDEN SETS STANDARD OF ART

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By GEORGE BOOSINGER EDWARDS

"Art for art's sake," "art for life's sake," "life for art's sake"—it makes no difference which is the slogan to which you may subscribe (of course, you care for one of them), the Garret and Garden Players will fulfill its meaning for you. The approach is unpromising, and few know of the theatre's existence. For the players do their work for love of art, without compensation, and their friends and pilgrims of beauty who have an intuition for their shrines know what is going on without depending on advertising. So the audiences are sufficient to justify the institution, if justification by numbers instead of faith were necessary.

The theatre has its home in the Boys' Club. You go in the door at 453 Guerrero Street, cross the court which forms the boys' playground and go up the stairs to a large room which reminds you of the days when we gave plays in the hayloft. Only we never had a real stage, with footlights, green burlap curtain and gas stoves for comfort. Nor had we real printed theatre tickets and programs.

The bill last Sunday night (which will be repeated next Saturday and Sunday nights) consisted of three one-act plays and a group of folk songs. The first playlet was of the "smart set" variety—clever, racy and analytical. The simple beauty of the setting and the well-drilled work of the actors made one feel he had not been mistaken in his pilgrimage.

Between the first and second plays Margaret Bailey stepped upon the stage in an old-fashioned black dress and hair done in the fashion of the '70's. With a quaint introduction of her songs as being "devils' ditties," sung by newly-converted revivalists the week before backsliding, she sang simply and without accompaniment a group of Scotch songs which gripped the audience in an intensity of feeling seldom observable at a regular song recital. Each song was a little drama which the singer worked out by the directest means to convey the story and the feeling to her listeners. It was a revelation of sincere and simple art. For that it was art and not unconscious nature was evidenced by the cultivation of the low free tone-quality of the singer's voice.

"The Little Stone House," a Russian play by George Calderon, followed. It was an intense bit of life, bordering on the melodramatic, and ending with the moral: "What is a man compared to an ideal?" For the mother had clung for years to an ideal of her lost son, and when upon his return he appeared far from fulfilling it, she refused to admit the reality and clung to her ideal of him, sending him away. Miss Nina Molise I had heard in the part of a young society woman in a previous play. As the old mother she was equally remarkable. Fred K. Smith, as Asteryl, a lodger, made a profound impression with his rich voice and Russian accent.

He was the hero of the final playlet—a harlequin play, or "scherzo play" as it was called—"Lima Beans." It was a piece of sheer beauty. Color scheme, costumes, gesture, voice, music and sincerity of action combined to make it one of the most beautiful dramatic sketches ever produced. I cannot say enough in praise of this lovely acting. It is the kind of thing in which one holds his breath in ecstasy and sighs a sigh half of contentment and half of regret when it is over. Much of the perfection of effect was due to the gossamer music written and played by Chester W. Barker. It takes devotees of Beauty to do such lovely things. Commercialized art has no place for them.

The whole program was a triumph for the director, Garnet Holme. How serene and sure his faith must be to attain such perfection of detail and ensemble with such primitive means! San Francisco is, fortunately, unconscious of this delicate jewel on her dressing table. I am modest enough to assume that my enthusiasm will not cause her to descend like an avalanche on the Garret and Garden Theatre, making it commercial and common. That would be too bad. For few are the idealists who can withstand the temptation of financial success.

YVETTE GUILBERT'S CLASSES

Yvette Gullbert will return to this city following her recital engagements in Los Angeles to preside over one of the most interesting series of classes that

have ever been instituted here. The famous French artist, singer and dramatic intrepitress will duplicate in San Francisco the classes which she recently gave in New York, and which were declared to be the finest opportunity ever given students for stage and concert study. Divisions of vocal art, dramatic art and pantomime will be under Guilbert's direction, the student receiving a thorough course of study in each branch of stage art. The classes will begin on Monday morning, April 14th, will be given in one of the big parlors of the Hotel St. Francis, will last for five weeks and will be as complete as the New York classes in every detail. There are still one or two openings in each of the classes, which will be strictly limited so that each pupil may receive almost individual attention, and further particulars, rates, etc., may be secured from Manager Selby C. Oppenheimer in the Sherman, Clay & Co. Building.

MABEL GARRISON A TRULY GREAT ARTIST

An American Singer of the Highest Rank Whose Rare Voice and Consummate Artistry Justify Record Attendance at the Savoy Theatre

Beyond doubt Manager Selby C. Oppenheim has justified his faith in American singers this season, for to San Francisco audiences he has given in rapid succession a quartet of songbirds that have at once entertained, delighted and charmed local music lovers, besides demonstrating that one does not necessarily have to leave the confines of the United States to find singers worthy of the public's undivided attention. Anna Fittzu, Lucy Gates, Anna Case and May Peterson amply proved that Europe possesses no more charming sopranos than we do in this country, and now comes the most attractive and most important of all the American artists, for Mabel Garrison has risen to greater heights in opera and concert than any of her present-day contemporaries. At the Metropolitan she is given the great roles, in concert her services are sought on the biggest courses, and everywhere she is acclaimed as one of the "world's greatest mistresses of song."

Her's is a coloratura soprano of the Italian school, ringing, clear and strong, yet sympathetic and true to pitch, two attributes that many of the Italian singers lack. While she is a stranger here, for this will be Miss Garrison's first western visit, when she will give two extraordinary recitals at the Savoy Theatre on the two Sunday afternoons of April 20th and 27th, she is comparatively well known, for in every home that owns a phonograph, a Garrison record is among the most treasured possessions. She is one of the "best sellers" of the phonograph companies and assuredly "makes records" that are incomparable. On her present tour Miss Garrison will be accompanied by Dr. George Siemomn, the well-known pianist and accompanist, in private life the prima donna's husband, and a musician of unusual skill and talent.

The Garrison programs are exceptionally interesting and contain many works rarely given in concert form. Her first program includes Brown's "Shepherd, Thy Demeanor Vary," "Cant de la Verge" taken from an old Spanish Mystery play and arranged by Kurt Schindler, an aria from Isuord's "Billet de Loterie," the great coloratura aria from "La Traviata," "A fors e lui," the now popular "Hymn to the Sun" from the Rimsky-Korsakoff opera "Le Coque D'Or," "De creus" "L'oiseau bleu," a Debussy and a Lemaire number never given here before, and songs by Arthur Foote (Tranquility) Humphrey Mitchess (Just for This), Sharp (Possession), George Siemomn (Baby), and an old Negro melody (Nobody Knows de Trouble Ah Sees), arranged by Rosamond Johnson. The final group on this program is comprised of folk songs of Russia, Sweden, Norway and American Negro. On her second program (Sunday, April 27), the aria "Je suis Titania," from "Mignon," a Mozart aria from Seraglio, works by Haydn, Monsigny, Faure, Fourdrain, Georges, Dupont, etc., will precede a list of songs in English by the best known present day composers, and a further group of folk songs of various other countries.

The Garrison concerts promise to be among the finest events of the season, and will mark the last attraction to be given here this season under Selby C. Oppenheimer's direction. The impresario is already busy arranging for the 1919-1920 season and has already booked a host of the world's greatest artists.

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LOUIS GRAVEURE

Louis Graveure will sing at the Savoy Theatre tomorrow afternoon and again on the Sunday afternoon following (April 13th). The art of program building is manifest in the offerings of Graveure, whose repertoire is so extensive that it admits of the inclusion of some of the prettiest, finest and most important works on every offering, and admits of his singing long series of concert programs, changing his songs at every recital. In addition to his various natural gifts, voice, musical education, intelligence, charm, magnetism, etc., Graveure possesses a remarkable memory, and every song that he sings is delivered without the aid or reference to word slips, making his recitals most fascinating. For the benefit of his auditors word slips are distributed to the audience, aiding his hearers in following the beautiful stories told in his ballads and songs.

Bryceson Treharne, one of America's foremost composers, and a pianist of international note, will lend his presence at the two coming Graveure recitals, and will play the accompaniments for the singer. The two programs are so beautiful, so diversified in their arrangement that they make a direct appeal to everyone in any way interested in the best in song interpretation. Tomorrow's list of works is as follows: Folk songs (Vincent Pisek), The Broken Troth, To the Garden Annie Went, Good-night, The Lover's Quarrel; French songs: La Caravane (Chausson), La The (Koechlin), Les Cloches du Soir (Franck), Mai (Saint-Saens); four songs by Bryceson Treharne; Rock, Rock, O Weary World, Paddy McShane Corals, Under the Stars; Arabian Songs (arranged by Salvatore Daniel), Ma Gazelle, Klara Beni Abbes, Le Chant de la meule, La Ramier; Miscellaneous songs: Vale (Russell), The Leprehaun (Old Irish), Her Rose (Coombs), Life and Death (Coleridge-Taylor).

On the following Sunday afternoon the selections to be given will include: Prologue from I Pagliacci (Leoncavallo); French songs: Oraison (Chausson), Les étoiles effarouchées (Chavagnat), Vision Fugitive from Herodiade (Massenet); Shakespearean songs (Treharne), Shall I Compare Thee? Tu-whit, to-who! Come Away, Death; Blow, Blow Thou Winter Wind; Kosbay songs—Play Only Play on, Roses in the Garden, They Have Laid Him Dead Upon the Black-Draped Bier, Father Was a Thrifty Man, Shepard, See Thy Horse's Foaming Mane; Miscellaneous songs:

Requiem (Sidney Homer), The Little Bird (Bainbridge Crist), Corals (Treharne), Flow, Thou Regal Purple Stream (Arnold).

Tickets for both of these events can be secured at Sherman, Clay & Co.'s today or at the Savoy ticket office tomorrow. Graveure is appearing here, as well as in Oakland, Berkeley and Stanford University under the management of Selby C. Oppenheimer.

KOLB AND DILL RETURN TO CURRAN

Following "The Man Who Came Back," which closes its engagement at the Curran on Saturday night, come the two men who may be always depended upon to come back, Kolb and Dill, who will offer again the piece in which they recently played for five capacity weeks at the Curran, termed "As You Were." The Kolb and Dill engagement opens Sunday night, April 6th.

"As You Were" which is described as a "military, dramatic farce with music," was written by Max M. Dill, the small, rotund member of the team, with lyrics by Harry Williams and music of the catchy variety by Leo Flanders. It makes the cheeriest kind of a vehicle for the familiar and much-liked comedy methods of the "long and short" funmakers. In the opinion of the majority of admirers and critics, "As You Were" touches high-water mark among the plays in which the team has appeared.

FARWELL DESCRIBES THE COMMUNITY CHORUS

By George Boosinger Edwards

The growth of a great movement, all in the memory of one man who has had the peculiar advantage of being in intimate contact with every stage of its development, is a fascinating thing. It was such a story to which Arthur Farwell treated his audience Wednesday evening in his lecture at the San Francisco Public Library, on "The Community Chorus—The Vehicle of the New Movement."

Before beginning the story, however, Mr. Farwell defined the terms "Community Sing" and "Community Chorus." Valuable as they both are in their respective ways, they are not to be confused. The community sing, with which we are all familiar, is a singing in unison (for the most part) of popular songs with or without accompaniment, for the purpose of immediate pleasure, and with no reference to future repetition. The community chorus, on the other hand (with which we are all unfamiliar) drills in parts; rehearses standard choral works some ten or twelve evenings, and presents a "concert" in which at certain points the audience takes part and becomes the center of the stage.

"How a great untutored crowd can train in four part singing is a mystery to many. It is a mystery to me," said Mr. Farwell. "I only know it is done. They do not sing by rote, but by inspiration. Singing in parts appears to be natural. It obtained long before there was any printed music. A great crowd never sings out of tune. Did you know that? Masses of people appear in their singing to break up into natural harmonies, and nature provides that they cannot go wrong. When Harry Barnhart (the originator of the movement) told me a crowd of people could be taught the Pilgrims' Chorus in four parts in twenty minutes I did not believe him. But I believe him now, for I have seen it done. I have done it myself!"

And now to the story: It appears that Harry Barnhart was an iron founder in Homestead, Pa. The community music movement is not the only democratic thing that grew out of the structures of Homestead. He interested the men in singing. He organized "singing squads," and arranged for prizes to be given contestants. A negro laborer helped him to an education.

One is tempted to think that the romance of assisting genius is the exclusive prerogative of the rich. This is not so. I knew a young fellow who lent Charles Ray—of movie genius—\$75 at a critical moment. No rich patron could be found. And, anyway, rich patrons are seldom good judges of whom to assist. So Barnhart was helped to his aim by a negro laborer. All praise to him!

Barnhart later taught music in San Francisco, and still later studied in Italy, where he caught the spirit of Italian folk-song. All this time his genius for controlling bodies of people through singing and getting them to sing was becoming apparent; not only to other people, but to himself, which is the most important thing. And suddenly he announced his principle (which was the leit-motive of Mr. Farwell's lecture): "If we can just start the people singing, great things will come of it!"

The first community chorus experiment took place in Rochester, N. Y. The story of its founding was fascinating. The movement spread, and later was developed on a gigantic scale in New York. It was

here the Government turned for suggestions when the need appeared for "a singing army." In this connection Mr. Farwell told of the work with enlisted men and the value of community "sings," apart from the great fundamental ideal of the community "chorus."

Incidents followed story, and humor and pathos mixed in the details the lecturer let fall from his long experience in the movement. He held the audience in deep attention for an hour and a half. For Mr. Farwell has a frank conversational manner and a contagious laugh that bind him to his audience. In short, he exemplifies the democratic ideal he serves, for "to break down the barriers between the people in the interests of democracy" is the whole point of the community movement.

When at the end he moralized (in good old Puritan fashion) I must confess the lecture began to seem "long" to me. Was it because a moral was against the very principle he had previously enunciated: that community singing is for the sake of "song power?" For he had said that such an ideal was a new thing in the world. "Sings" had been held for every conceivable purpose of propaganda, when merely to get together and develop song power was the natural object of the movement. And to this principle its founders had remained true. The object (whatever it might be beyond music) should arise out of the situation; should be discovered only afterward. Faith in song and the democratic intermingling of the people under the influence of the creative instinct should bring whatever results they might.

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OUR NEW YORK LETTER

(Continued from page 1, column 4)

bard won the enthusiastic admiration of the public.

The last matinee of the Boston Symphony Orchestra took place Sunday afternoon in Carnegie Hall. The program presented two compositions of the loftiest type, the second of Bach's Brandenburg concertos and the organ symphony of Saint-Saens, neither of which are heard often enough.

Reuben Davies, a pianist from Kansas, was heard here for the first time in Aeolian Hall on Thursday afternoon. Beethoven's sonata, opus 2, No. 3, was the leading number. Messrs. Haensel & Jones are to be congratulated upon discovering this young virtuoso whose only fault in the estimation of the New York critics was that he came from the West. In a final group, including Debussy's "Hommage a Rameau" and "The Pensive Spinner," by Ganz, Mr. Davies was at his best.

Rose and Otilie Sutro, on Thursday evening in Aeolian Hall, gave a list of compositions for two pianos, including a sonata of Brahms, opus 34, which was new here, and a "Toccata Brillante" by Algonon Ashton, which is dedicated to the recital givers and was played for the first time. The Misses Sutro are

this purpose in the program by offering a manuscript work by Henry Hadley and Vera Barstow, violinist, as the soloist. The work of Hadley was an overture entitled "Herod," written to Stephen Phillips's tragedy by that name at the request of Richard Mansfield at the time he expected to produce the play in America. Miss Barstow, recently back from playing in the trenches, was heard in Saint-Saens's "Rondo Capriccioso." Her performance gave pleasure. She played with musical feeling and with praiseworthy technique.

From Chicago comes the news that an American symphony orchestra playing American music and featuring famous American soloists is in process of formation there with the support of a group of Chicagoans, headed by Mrs. J. Ogden Armour. The new organization will be called the Philharmonic Orchestra of Chicago. Mrs. Armour and her co-workers, it is announced, will endeavor to give the city at popular prices the best music of native composers. Singers and instrumental virtuosos, it is said, will be garnered from the corners of the musical globe, provided they are American and perform for Chicagoans selections that were made in America.

Elizabeth Jones, a contralto of Welsh parentage and who will therefore hereafter be known on the concert stage as Evelyn Gwyn, was heard in a recital in Aeolian Hall on Tuesday afternoon. She sang airs of Handel, modern songs of the Russians and French, and an interesting group by Stojowski, a Polish resident of New York, composed to French texts. There were old English and Irish melodies and three by Americans—Horsman, Gladis Greene and Brockway.

Jan Chiapusso, the Dutch pianist, gave a recital in Aeolian Hall Tuesday evening. The first number for "Toccata, Adagio and Fugue" (Bach-Busoni) followed by the Beethoven "Sonata, Op. 101." Then came two Chopin numbers and a Liszt "Concert Etude in F Minor." Mr. Chiapusso displayed brilliant technique.

Carlos Valderrama, Peruvian pianist, has arrived here to introduce the music of the Inca Indians to the United States. He is said to be the first person to have committed to paper and arranged the music of these South American aborigines, which is described as possessing a beautiful pathos inspired by the persecutions suffered by the Incas at the hands of the Spanish conquerors and which was transmitted from generation to generation.

Greta Torpadie, soprano, and Samuel Lifschey, viola, gave a joint recital last Monday afternoon at Aeolian Hall. Miss Torpadie again demonstrated her skill as a singer in Scandinavian, French and English songs. Mr. Lifschey took part in the program to show the possibilities of the viola as a solo instrument. He gave first York Bowen's melodious sonata in C minor No. 1 and later in the list Hue's "Theme Varie" and a group of pieces including one, a "Poeme" in manuscript by Walter Golde, and Rubin Goldmark's "Plaintive Air." His work revealed the beauty of the viola's tone. Mr. Golde assisted at the piano.

The Berkshire String Quartet gave its final concert at Aeolian Hall last Monday night. The program consisted of Beethoven's Grand Fugue in B flat major, opus 133, a quartet in A minor (1895) by Henry Eichheim, and the Brahms Quartet in A minor, opus 51, No. 2.

Josef Hofmann played to a capacity audience in Carnegie Hall last Sunday afternoon. A miscellaneous program drew down for him from the gallery-top somebody's summons for "Three Cheers for Hofmann."

William Wade Hinshaw's Society of American Singers have been adding "Patience" to their extensive repertoire at the Park Theatre. Last week they switched back to the Mikado with Jefferson de Angells as one of the comedians.

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CHAMBER MUSIC SOCIETY CONCERT

(Continued from page 1, column 2)

influence even upon the most sensitive musical ear. The two works so splendidly performed and so well worthy of artistic exploitation were: Trio des jeunes Ismaelites from "The Infancy of Christ," for two flutes and harp (Berlioz), and Fantasia Japonaise, for two flutes, violin, cello and harp (Lutz). Kajetan Attl showed himself here at his very best and the violin and cello assisted the flutes and harp in the last-named composition to attain the adequate tonal effects.

The final group consisted of Quartet movement in C minor (Schubert), and Interludium in modo antico and Orientale (Glazounow). The former proved to be one of those vigorous and healthy as well as ingeniously scored works for which Schubert is so famous, and one really became so interested and so delighted with this work that it was a pity the composer was not able to finish it. Even the one movement does not seem to be long enough. The Glazounow numbers exhibited the true color of the Russian school and contained both melodic variety and richness of scoring. The three works were played by the members of the society with consummate skill and refined phrasing, and the fifth recital of the Chamber Music Society of San Francisco came to a successful and triumphant conclusion. We congratulate Elias M. Hech, the founder, and Louis Persinger, the director, for the excellent showing made, and assure them that the future of the organization will be even more brilliant than the past has been.

AN APPRECIATION OF LEGINSKA

It was a curious coincidence that when Ethel Leginska made her first concert tour of Western Canada last season there was numbered amongst her audience a woman who knew the little pianist as a child back in Hull, England. Shortly after Leginska's Canadian concerts the following article was received by the little pianist's managers and signed by Mrs. F. R. Mackey of Alberta, Canada:

"Ethel Leginska, the wonder child of some years ago, the 'planistic marvel'

of today, stands at the top of the tree of fame, amongst the world's greatest artists."

"Even at the nearly age of ten she charmed the hearts of all those who listened to her. A little thing with dark curls and wonderful blue-gray eyes, which seemed to hold some mystery in their depth, she would come tripping on to the platform and with a quaint little curtsy, take her seat at the piano. A chord or two, a brilliant scale passage, clear and even as whistling; a crash of octaves or a trill like a bird's note and she would launch into Chopin, while to her audience the present became as nothing—was blotted out, and pictures came crowding across one's brain. A day in autumn. The gray clouds chase each other across the darkened sky, the wind howls a mournful dirge and scatters the fallen leaves in whirling masses. The mighty ocean, and a storm approaching. On the horizon the lowering clouds hang almost touching the water, gray-green, with waves tipped with white foam. The sea gulls flying low skin the water with their wings. The lightning flashes a sudden sheet of white—the thunder grumbles sullenly in the distance, and Nature, silent, awaits the wrath to come."

"Chopin's beautiful music—exquisite, haunting, weird, through it all running that strange vein of madness—death! It is translatable only by the few who feel and understand it."

"She understood it—this wonderful child with her fateful face. The written notes of black and white now transformed, under her magic touch into living, throbbing ships. Through her divine gift she had the power to interpret all the vain longings hidden secret in each heart."

"Ethel Leginska possesses, indeed, a marvelous technic, but that is not all. It is the true soul of music in her, expressed by her playing, which thrills one and gives her such a high place amongst the virtuosos. At the 'top of the tree, cold pinnacle of ambition attained,' it might well be called, admired, flattered, courted, yet 'always alone.' The price of a great talent? Who shall say? Yet her consolation must surely be the knowledge of the inexpressible happiness which her playing gives to music lovers all over the world."



LOUIS GRAVEURE

World Famous Bartone, who sings at Savoy tomorrow (Sunday) afternoon, and again a week from Sunday, in two widely divergent and interesting programs

the only pianists who have publicly performed the Brahms work here. It was first written as a string quintet, then rewritten for two pianos and played from manuscript in 1864 in Vienna by the composer and Tausig. Later, rearranged as a piano quintet, it was probably first published.

Vera Janacopulos, a young Brazilian soprano of Greek and Dutch parentage, who had sung in New York before this season, gave a second recital in Aeolian Hall on Saturday afternoon. She sang old Italian airs and three groups of songs, all marked as heard for the first time here, by Prokofeff, Griffes and Dambois, with each composer at the piano for his own songs.

Under the management of Haensel & Jones Marfed Malkin gave a piano recital in Aeolian Hall Saturday evening. He offered a good program with Beethoven's sonata, opus 57; the Bach-Liszt prelude and fugue in A minor and selections from Chopin, Debussy and Liszt.

Miss Mary Kent (formerly known in concert as Marie von Essen) gave a recital in Aeolian Hall on Friday afternoon. She is a mezzo-contralto of excellent quality. She sang two Italian songs of Wolf-Ferrari and followed them with Foudrain's "Fleur de Paravane." In George's more strenuous "Hymne au Soliel" she disclosed dramatic powers. A group of English songs, the best of which was Sidney Homer's "Evensong," she presented with clear diction.

The Orchestral Society of New York, led by Max Jacobs, gave the second in a series of subscription concerts last Sunday afternoon at Aeolian Hall. The organization aims to popularize American music and artists. It maintained

MUSIC IN THE HOME

A Chalk Talk Delivered by Effie Ellis Perfield at the Meeting of the Florida Federation of Musical Clubs, Gainesville, Fla., Jan. 4, 1919

Home in its most comprehensive sense means:

The family home, the community home, and the national home.

Music in any of these homes can only be made vital through the individual himself.

The freest and most natural expression is found in the family home, hence the family home is the place in which the individual must be inspired to express through music.

True self expression inspires another to express or half its value is lost.

Music in the home must not begin and end with listening to music.

The individual who is the "musical" one in the home fails if he only sings and plays to the family.

We are familiar with the "talented" child whose genius discourages all of the other members of the family and keeps them away from music study.

Likewise, community music is a failure when the people only listen to the "community chorus."

There is no national music without community music and community music must start in the home with the self-expression of the individual.

Self-expression is the goal of all Life, all Religion and all Education.

Educators who have developed their intuition, imagination and reasoning are focusing all of their efforts on self-expression.

Beginning with the mineral kingdom, the "deadest" thing that we can recall is the stone, and yet even it refuses to be covered over by the leaves and the dirt. It bares its face to the "infinite tender sky" and inspires the wind to help it push its head farther and farther above the soil. What is the so-called precious stone? It is only a stone that has reached a higher form of self-expression.

Now on into the vegetable kingdom and what do we find? The seed planted in the dark inspires the help of the minerals and soon both are expressing.

One plant expresses in foliage, another goes a step farther and expresses

in flowers, and another reaches a higher a higher expression in fruit.

The greatest freedom for self-expression comes in the animal kingdom. We shall only speak of the human element. Here we are able to use our five senses and gather help from both the mineral and vegetable kingdoms for the development of our individuality from which the highest form of self-expression emanates.

In order to have music in the home and to make America a musical place in which to live, Uncle Sam and his army of musicians must work out a plan that



MABEL GARRISON

Admittedly America's leading Coloratura Soprano, who appears at the Savoy on the Sunday afternoons of April 20th and 27th

will appeal to the individual and start him in self-expression through music.

How can America inspire the individual to sing in the home, in the fields and on the highway?

First—America can organize her mu-

sicians for "block work" in every city and have them select an individual in each home and establish him as a home "leader."

Second—America can pay her musicians to congregate these home leaders and make it possible for them to hear good music, develop their musicianship and train them to present music in the home.

Third—America can use her school houses and auditoriums and congregate the musicians, the leaders and the members of the family for real community singing and hearing.

Community music has not reached the heart of the nation because it has not been established in the home.

There are too many unappreciative listeners and America needs singers.

How many people will sing in public when they have not sung in the home?

How many people hear good music?

The one who has heard no music cannot express through music any more than a child could talk if it had heard no language.

The child does not begin to talk after hearing an oration by a wonderful speaker, neither will a man, a woman or a child begin to express through music after listening to a master composition.

America needs to develop musical and poetical idioms.

How many people will express themselves in an inspired moment through music or verse?

Each individual should know one hundred "sentence songs" and one hundred short poetical sayings on genre subjects to use for self-expression.

Patriotic songs, folk songs and classical songs will follow, but they are too long for spontaneous use.

How many people in an inspired moment will sing a song one, two, three, four, five or six pages long? That only happens in grand opera.

I am for a national conservatory of music that means an Uncle Sam Music School in every State, where not only "talented" students will be taken care of, but ambitious, worthy students will be trained for community music service. These students could give part of their time in return for their tuition. This would keep an endless chain of workers in the field. The "Uncle Sam Music School" would be an inspiration and the

goal for all students and the community and nation would be benefited.

All "student teachers" should be thoroughly trained in general musicianship and scientific pedagogy so that they will be able to do definite work in the community.

A fond mother took her son to a music teacher for lessons. The teacher asked how many lessons she wished to enroll him for. The mother replied: "Only enough to enable him to teach."

General musicianship and pedagogy are the two essentials for the teacher and home leader.

The community "music center" must not only be a place where the people may sing, but where they may study music.

How can community music study be made vital and interesting?

Anything that is constructive is vital and anything is interesting that the individual can do easily, quickly and thoroughly.

In community music study special work must be given for the development of the three educational senses: Ear, eye and touch. Any normal person can hear through the ear, see through the eye and touch through the body; but not until we can hear through the eye and touch, see through the ear and touch, and touch through the ear and eye can we have a true inner feeling for music.

The people should sight read and sing.

They should feel a rhythm when they see it, see a rhythm when they hear it, and be able to improvise to a rhythm.

Every mother should be able to improvise a melody to nursery rhymes.

(All of this Mrs. Perfield demonstrated with a practical lesson.)

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STABAT MATER TO SURPASS PREVIOUS EVENTS

With Marcella Craft as Star Attraction, Assisted by Lucy Van der Mark, Contralto; Hugh Williams, Tenor, and H. L. Perry, Bass

Headed by Marcella Craft, famous American opera and concert star, and three of the foremost of California singers, Paul Steindorff's "Stabat Mater" quartet this year will vie in importance with any of the various combinations that have interpreted in the semi-sacred oratorio of Rossini's in the annual Greek theatre Good Friday performances of the cantata in the past eight years of its revival. For this, the ninth consecutive repetition of this important event, Steindorff proposes to eclipse his standards and continue the improvement that has been apparent from year to year until now the annual production of the "Stabat Mater" is accepted as the most important Good Friday event observed. With lovely Marcella Craft singing the soprano role, including the wonderful "Inflammatus," an afternoon of rare enjoyment is assured, for the balance of the quartet includes Lucy Van der Mark, who will make her reappearance after a brief retirement; Hugh J. Williams, the reliable tenor, who has already stamped his success on "Stabat Mater" performances, and Lieut. Henry L. Perry, returned from the war, to lend his basso to the fine ensemble.

To keep pace with the unusual excellence of this quartet Steindorff has chosen out of the Berkeley Oratorio Society the Treble Clef Club, the University Chorus and other organizations an augmented chorus which will cover more than two hundred voices. Sixty pieces will be in the orchestra under Steindorff's baton, nearly every man of whom has played in previous annual performances of the Rossini work. Prior to the rendering of the "Stabat Mater" will be given the usual Good Friday sacred concert, in which orchestra, soloists, etc., will participate. Good Friday this year falls on April 18, and the Greek Theatre will again be filled by pilgrims who annually come to participate and enjoy this event. Tickets are on sale at the usual University ticket offices, including Sherman, Clay & Co., in San Francisco and Oakland. The event is under the personal direction of Samuel J. Hume, chairman of the musical and dramatic committee of the university, and the business management of Selby C. Oppenheimer, who has assumed this responsibility for the nine years of the "Stabat Mater" performances.

WAGER SWAYNE ENTERTAINED

Wager Swayne, the eminent pianist and teacher who is wintering in Los Angeles, has been warmly welcomed by musicians of the southern city, who greatly appreciate the honor of his visit. A dinner was recently given him by the Wa Wan Club, and he has also been entertained by the Gamut Club and at several private functions given in his honor. Swayne came to Southern California hoping for a rest from teaching and opportunity to devote himself to his own playing, but a group of pupils followed him from New York and Boston, and as soon as the news of his arrival in Los Angeles became known he was besieged with applications for coaching. So his time has been much occupied, and he has almost concluded that a desert island is the only place where he can be really certain of rest. However, as he is an enthusiastic motorist, he has found great pleasure in the outdoor life which is made possible by southern California winters, and while his mornings are devoted to the hardest kind of work in his studio, he may be seen nearly every fine afternoon in his handsome limousine with a party of friends driving to the beach or along the beautiful boulevards of Hollywood, Pasadena or Santa Monica. He is seriously considering a motor trip to San Francisco when he comes in May, and one of his pleasantest anticipations of his stay in the bay region is the exploration of the fine automobile drives that are so numerous and attractive here.

ETHEL LEGINSKA'S CONCERT

Ethel Leginska, the remarkably gifted young pianist, who by virtue of her unique gifts and exceptionally interesting personality, is one of the most strikingly successful of the concert artists, will be Frank W. Healy's next star, Miss Leginska being booked by Mr. Healy for recitals at the Columbia Theatre, Sunday afternoons, April 20th and 27th; Oakland Auditorium Theatre April 24th; Wheeler Hall, University of California, April 25th. Miss Leginska was booked for a recital at Assembly Hall, Stanford University, April 17th, but wishing at least three days' rest after her arrival here, April 16th, from New York, the Stanford date will be rearranged.

Here is what the Detroit Free Press said of her performance: "Ethel Leginska is the most interesting, the most absorbing, the most intellectual, and at the same time the most temperamentally emotional pianist who comes to Detroit, and, in the opinion of the writer altogether the foremost pianist now before the American public. She also is one of the finest, most keenly analytical artists of which we have any knowledge. The reviewer is aware that this is exceedingly high praise and that it is written while the aftermath of the spell of compelling music is still upon him. Nevertheless it is set down with deliberation, for it is the result of the ample opportunity for arriving at a judgment afforded by perhaps a dozen different hearings of the artist under discussion."

Tickets for the Leginska recitals are now on sale at the usual places. The following program has been arranged for Leginska's first appearance here, Sunday afternoon, April 20th: (a) Sonata, Op. 53 (Beethoven) (b) Two Etudes, Op. 10, No. 8 and

Op. 25, No. 7, (c) Polonaise, Op. 53, (Chopin); (a) To the Sea, (b) Witches Dance, (c) Hungarian, (MacDowell), (d) Etude in F sharp major (Arensky), (e) Prelude in G minor (Rachmaninoff), (f) Rhapsodie No. XIII (Liszt).

PAUL DICKEY WILL HEAD ORPHEUM

There will be seven new acts and only one hold-over in next week's Orpheum bill. Paul Dickey, who will head the show, has made himself a prominent factor in contemporaneous drama. As leading man with various stars and at the head of his own company he has invariably given performances deserving of the highest praise. As a stage director he takes his place among the best producers of the day and as author he has three successful plays to his credit and a number of playlets. These plays are "The Ghost Breakers," "The Misleading Lady" and "The Wrong Way Out." The most important of his playlets is "The Lincoln Highwayman," a fascinating little modern Western romance in which he himself is appearing. "The Lincoln Highwayman" is the story of a modern road agent and the still more modern sheriff. The road agent does his work in a high-powered automobile and the sheriff is a sweet young thing disguised as a society reporter. Appearing with Mr. Dickey is Miss Inez Plummer, who was with Henrietta Crosman in "Sham" and more recently was co-starred with Frank Craven in "The Many Cooks."

The Six Kirksmith Girls are a sextette of charmingly handsome young women each of whom is a skilled musician. They have obtained supremacy in the world of music by their extraordinary achievements both vocal and instrumental. A music lesson as played by Sam Adams and J. P. Griffith is a humorous idea of what a vocal instructor has to contend with. Mr. Griffith appears as the music teacher and is given a chance to use his own fine voice to the very best advantage. Mr. Adams has a dual role—the first the vocal aspirant who should be shoveling coal and the second a temperamental prima donna whose vocation should be shoveling wheat cakes. Those Girls of the Altitude, a daring and sensational act, will be presented by four fearless maidens who in midair perform a series of novel and dangerous feats.

Charles Wilson, "The Loose Nut," is described as the nuttiest of nut comedians and the most droll. Florence Hobson and Eileen Beatty entitle their act "Two Different Girls and a Piano." Miss Hobson is a contralto and Miss Beatty a soprano. With the assistance of a piano they give a delightful song recital. H. C. McIntyre, American premier rifle shot, and Rose McIntyre, "The Human Target," furnish a thrilling and sensational act. None of the objects at which he fires are over an inch in diameter and probably the most sensational shot ever attempted by a marksman is the one he concludes with. A target a quarter of an inch in circumference is placed upon his partner's chest. He fires upon it and never misses his mark. Eddie Foy and the Younger Foys will repeat their great comedy hit, "Slumwhere in New York."

THE THIRTEENTH CHAIR AT THE ALCAZAR

This is positively the last week of "Yes or No," so brilliantly acted by the New Alcazar Company that it stands out as the distinguished novelty of the season. Laughter, tears, tense gripping melodrama, blend like rainbow hues in this wonderful humanity drama. Commencing next Sunday matinee, for one week only, comes "The Thirteenth Chair," a mystery play by Bayard Veiller, author of "Within the Law," that held New York in suspensive interest, through summer and winter, for nearly two years. It is tremendously exciting and so adroitly constructed that its audiences are kept guessing from the first rise of the curtain until the final fall. A spiritualistic demonstration is given for the guests at a fashionable society function. Within the hand clasped circle of skeptically curious folk a crime is committed. Suspicion involves every person present before the mystery is solved at the very last moment. Two surprising new tests of versatility are imposed upon Belle Bennett, who personates the quaint whimsical little Irish medium calling herself "Rosalie La Grange," and Walter P. Richardson who, as the keen, incisive police inspector Tim Donahue, engages her in a royal battle of wits to his own discomfiture. There is much joyous Celtic humor in this fascinating melodrama. In preparation is "The Road to Happiness," the famous comedy of optimism and glad suggestion which helped make William Hodge, creator of "The Man From Home," the richest comedian in America. It is another of the Eastern successes that the Alcazar Company acts for the first time in San Francisco.

HAZEL MILDRED NICHOLS' CONCERT

Hazel Mildred Nichols, an artist-pupil of Tina Lerner and Vladimir Shavitch, will give a pianoforte recital in the Italian Room of the St. Francis Hotel on Tuesday evening, April 8th. Prior to her becoming a disciple of the above named distinguished artists Miss Nichols studied with Warren D. Allen, dean of the College of the Pacific Conservatory of Music, from which institution she graduated and where she taught last year. Miss Nichols already scored successes in concerts in San Jose and Oakland, but this will be her first public appearance in San Francisco.

Miss Nichols also directed the Art Gallery concerts in the Oakland Auditorium during the fall of 1917, and made an excellent impression both as soloist and accompanist at these events, which took place every Sunday afternoon. Miss Nichols has been teaching piano in the public schools for nearly three years, but has given up this phase of her professional activ-



HAZEL MILDRED NICHOLS

The Accomplished Pianist, Artist-Pupil of Tina Lerner and Vladimir Shavitch, who will appear at the St. Francis Hotel next Tuesday evening

ity for the purpose of devoting herself exclusively to private teaching and concert work. Miss Nichols also assisted Miss Alice Eggers at the Summer Session of the University during 1915 with marked success.

The program to be presented by Miss Nichols on this occasion will be as follows: Sonata in C major Op. 53 (Beethoven); Nocturne, Op. 32, No. 1, Mazurka, B minor, Waltz, Op. 69, No. 1, Scherzo, C sharp minor, (Chopin); Irish Tune, from County Derry (Percy Grainger); Shadow Dance (MacDowell); Nocturne (Debussy); Danse Negre (Cyril Scott); Murmuring Words, Polonaise, E major (Liszt).

Tickets are one dollar and are for sale at Sherman, Clay & Co., Byron Mauzy and at the Hotel St. Francis News Stand.

PALACE AND FAIRMONT HOTEL PROGRAMS

The new offering of the Fairmont Follies in Rainbow Lane in the hotel at the top of the town is serving to crowd that popular place to the doors, every evening except Sunday, and the many visitors and tourists now in San Francisco with one accord pronounce the entertainment novel and very attractive. Vanda Hoff, the premier danseuse of the Follies, is presenting, among other numbers, a dainty Columbine fantasy, in which she displays wonderful proficiency as a toe dancer. The "Revue d'Espagne," in which all of the Follies participate is full of color and life and is but a portion of a varied and interesting program. Dancing, to the music of the instrumental soloists assembled by Rudy Seiger, the musical and entertainment director for the Linnard hotels, is as popular as ever and is enjoyed, with intervals by the Follies, from seven o'clock until one. Emilie Lancel, an operatic soprano, will be the vocal soloist at the Fairmont Lobby Concert this Sunday evening, when she will sing an attractive group of songs. The instrumental portion of the program, under Seiger's direction, promises to be unusually interesting.

Mme. Alfreda Wynne, the popular soprano, will be the vocal soloist at the concert in the Sun Court of the Palace Hotel this Sunday evening at seven o'clock, when musical director Rudy Seiger has prepared a very attractive program for the orchestra of twenty-five selected musicians. The selections for the concert are as follows: March, With Sword and Lance (Starke), Salut D'Amour (Elgar), Waltz, Gold and Silver (Lehar) Three Irish Dances (Ansell), Songs—(a) A Toi, (b) Si les Fleurs (Massenet), (c) Ernani involamie (Verdi), Mme. Alfreda Wynne; Second Hungarian Rhapsody (Liszt), Cadenza played by John Smith; Selection, Samson et Dalila (Saint-Saens); Songs—(a) A Spirit Flower (Campbell-Tipton), (b) Under the Greenwood Tree (Buzzi-Peccia), (c) Ballata (Leoncavallo), Mme. Wynne. John Smith will play the piano accompaniments for Mme. Wynne.

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DR. STEWART ASKS FOR MUSICIANS' BUILDING

Official Organist of San Diego Takes Steps to Organize Art Circle in Balboa Park by Having Exposition Building Set Aside for Its Use

(From the San Diego Union, March 2, 1919)

Another step in the progress of the plans for the preservation of the exposition buildings in Balboa Park was taken yesterday when Dr. H. J. Stewart, official organist at the Spreckels organ pavilion, appeared before the board of park commissioners and requested that one of the exposition buildings be turned over to the Professional Musicians' Guild, of which he is the retiring president.

Dr. Stewart stated that the establishment of this guild in the park would probably do more toward making the exposition grounds the musical center of Southern California than any other one step that could be taken, as this order is composed of strictly professional talent and of those whose deep interest in the musical progress of San Diego would cause them to give their time and attention to the development and cultivation of San Diego's musical talent.

The park commissioners expressed a desire to assist Dr. Stewart in obtaining suitable quarters in the exposition grounds for the guild and promised that, in planning the future of the exposition buildings, they would give his request due consideration. Secretary F. F. Grant of the park commission, when asked if a building would be turned over to the Professional Musicians' Guild, said:

"I believe that Dr. Stewart's request will be granted. We are unable to act definitely in the matter at this time, because of the fact that we are carefully planning out the whole future of all the buildings and need to consider the requests of all the different musical and art institutions at the same time, in order that we may compare the merits of the different requests and group the various art and musical bodies in the proper locations. Art guilds and similar institutions should be given locations near the Fine Arts gallery and museums, while the musical talent should be placed in the vicinity of the organ pavilion.

"We are working in conjunction with the preservation committee in this matter, and I am sure that we shall succeed in bringing about the establishment in Balboa Park of an art and music center of which any city might feel proud. The park commissioners feel

the the people of San Diego and visitors should be encouraged to frequent the parks as much as possible, and we feel that we should provide entertainment for them."

ROTARY CLUBS BACK COMMUNITY SINGING

The fourteen rotary clubs of the Twenty-third district, embracing all these organizations in California, Arizona, etc., are to make a specialty of community singing at the district conference to be held in San Diego April 11th and 12th. The program of fourteen songs has been prepared under the direction of Harry Minor of Los Angeles, chairman of the program committee, and Alexander Stewart, district representative of community singing for the War Camp Community Service, who is chairman of the music committee for the conference.

Special song sheets have been prepared and sent to all the rotary clubs in the district, who are vigorously practicing the songs to be sung when the rotary hosts lead at San Diego. Each club will supply its own song leader, while the general direction of the program at San Diego will be in the hands of Mr. Stewart and Wallace Moody, War Camp Community Service song leader at San Diego.

SAN CARLOS COMPANY BREAKS ALL RECORDS

The unprecedented successes of the San Carlos Grand Opera tour in the western parts of the United States and Canada have set a new pace for matters musical in that part of the country. Not only has the financial success of the tour been phenomenal and record-breaking, but the artistic requirements were met in every instance. It is to be noted with pride that many of the most admired members of the company are Americans—Stella De Motte, Queena Mario, Alice Homer and Estelle Wentworth, being notable examples.

One of the greatest favorites with audiences all along the route has been Queena Mario, a young American girl, who is fortunate in possessing a voice of unusual beauty and liquid quality. Great things are predicted for her. Another new star shot across the operatic horizon when Onuki, a young Japanese-American, made her debut in "Madame Butterfly." She is a western product, having been born in Seattle, Wash., where she lived as a child. The western management of the San Carlos tour was in the capable

hands of the Ellison-White Musical Bureau, of which Laurence A. Lambert is general manager, Portland, Oregon.

AUDIENCES APPRECIATE HENRY PROGRAMS

Harold Henry is one of the rare artists who can make as great an appeal to the audience of the smaller cities and the colleges, and that without lowering his standards, as he does in the largest cities. This fact was proven again on his recent trip through the southeast.

"After he had finished his program last night," writes the reviewer of the Greenville (S. C.) Daily Piedmont, "the audience felt that it had found not a new friend, but had just met with one it had known before. A piano recital is often looked upon as being 'dry' and rather 'boring,' but Mr. Henry has hit upon the happy medium of giving a program that is highly artistic and at the same time pleasing to his audience. His artistic, authoritative interpretations will be long remembered in the city. With such a recital as that given last night the piano students of the city have a new ideal of piano playing set before them." The Daily News of the same city records that "Harold Henry gave all lovers of music a most unusual treat last night in the Grand Opera House. Mr. Henry has a wealth of technic—in fact, his technic is such that there is practically nothing but that he is able to do. He also has the gift of interpreting all schools of music equally well—the classics of Bach and Scarlatti to the master modern composer, MacDowell, are played with equal ease and artistry. Mr. Henry held the audience from beginning to end and there was an 'entente cordiale' manifest that is rarely seen between an artist and the audience."

Says the Frederick (Md.) Daily News: "The program was of unusual interest, both in the wealth of new material presented and the satisfying variety of the selections. His audience proved its enthusiastic appreciation, its approval of his choice. Towering above everything else on the program was the majestic dignity and vigor evidenced in his interpretation of the MacDowell Sonata. This work moves in broad sweeps and demands a stupendous technique as well as a poetic insight."

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MABEL GARRISON AN AMERICAN ARTIST OF INTERNATIONAL REPUTATION WORTHY OF PATRONAGE

Leading New York Critics Unanimous in Their Unstinted Praise Regarding Matchless Art of Distinguished Colorature Soprano—Pacific Coast Musical Review is Not Yet Satisfied With the Attitude of Our Musical Public Toward American Artists—Certain Music Lovers Unable to Judge the Characteristics of Musical Americanism—Greatest Colorature Soprano Since Sembrich Says Smith.

By ALFRED METZGER

WE have before us nine critical reviews about the New York concert of Mabel Garrison, which took place last November in Carnegie Hall. And strange as it may seem, these nine reviews, which appeared in nine leading daily papers of New York and were written by the nine leading critics of the metropolis, are unanimous in their praise of this eminent colorature soprano. Not since the Wolfsohn Musical Bureau sent us the criticisms of Jascha Heifetz last year have we observed such unanimity of opinion on the part of the usually conflicting New York critics as we note in this array of criticisms on Garrison's art, also furnished us by the Wolfsohn Musical Bureau. And, by the way, this concert direction does not clip extracts from criticisms—extracts most favorable to the artist—but it prints the criticisms in full, and thereby inspires confidence in the ability of the artist whom it represents. A few weeks ago we spoke at length about the responsibility that rests upon the American musical public in regard to the recognition of American artists worthy of recognition. The Pacific Coast Musical Review, as we have said before, does not wish to resort to "yellow" methods to get patronage. We believe that there is so much to be done to display unselfish patriotic motives toward this country, and to serve the government in so many different ways by personal sacrifices that do not need to be advertised, that we refuse to join certain of our Eastern contemporaries in considering the recognition of American artists as a patriotic duty. There is no such thing as a patriotic duty toward individuals. Patriotism is not confined to enabling artists born in America to make a living. Patriotism has an altogether different purpose. It means SERVICE and SACRIFICE for the good of the COUNTRY, and WITHOUT EXPECTATION OF REWARD. But the encouragement of artists—whether they be American or Foreign—is a duty of every one interested in music and sufficiently intelligent to appreciate that which is worthy of art. If you claim to be musical and you refuse to give an artist of American birth THE SAME chance which you are willing to give a foreign artist, your claims are hypocritical. You say one thing and do another. There is no reason in the world why you should enjoy listening to a foreign artist more than to an American artist. And if you refuse to attend a concert of an American artist, because you can not be convinced that the same is just as competent as a foreign artist, then something is wrong with your mental make-up. Both your intellectual equipment and your sense of artistic proportion is sadly neglected and you ought to change your contentions as to your love for music. You simply can not be musical under these circumstances. And so we address ourselves only to that portion of our readers whose love for music is sufficiently developed to understand us when we say that American artists of merit ought to be encouraged just the same as foreign artists of merit—neither more nor less. And since Mabel Garrison is one of the foremost colorature sopranos in the world today, she should be patronized just the same as Galli Curci, who is not an American artist. We rarely quote what New York critics say about artists, for usually they are so diametrically op-

posed in their opinions that it is impossible to form a definite judgment at long range. But both in case of Jascha Heifetz and Mabel Garrison the opinions are so uniform that this in itself is a guarantee for the excellence of the artist. And just to prove that our contention regarding Mabel Garrison's excellence is based upon solid ground, we will quote some of the most salient points from these criticisms:

Taste, Musical Intelligence and Technic. James Gibbons Hunecker, in the New York Times, thinks that those who heard Mabel Garrison were "hugely de-

least two American colorature sopranos who are more than the equals of any foreigners now in this country and, furthermore, he said that "she sang nearly everything with such limpid voice, such clear phrasing, such ease and spontaneity."

Utmost Refinement of Voice

H. E. Krehbiel, in the New York Tribune, stated that the Mabel Garrison recital was a refreshment and joy for the lovers of beautiful vocalization and that she "gave an entertainment in which the utmost refinements of voice, phrasing poetical conception and exe-

Sun, stated that "Mme. Garrison is possessed of a voice crystalline in its clarity and a style marked by smoothness and elegance."

This is about all necessary for our purpose. One or two of the critics claimed critically that some of her high tones on this occasion lacked proper support, but they, at the same time, inferred that at other times such was not the case. In fact we are convinced from this uniform opinion, and the fact that at least two prominent critics mention Sembrich in the same breath with Garrison, we are about to hear an artist of the highest rank at the Savoy Theatre on Sunday afternoons, April 20th and 27th.

ZOELLNER QUARTET SUCCESS

The Zollner Quartet gave its fifth annual concert in San Antonio, Texas, at Our Lady of the Lake College on Sunday, March 16th. Every characteristic of this charming quartet helps to make its reappearance at the college an event of the year. Its music is of the highest type, the taste with which it is rendered is the ideal outgrowth of musical ability developed in such a musical atmosphere as has given us the master musicians of the age. The Zoellners have studied in Europe, they have played in Europe and America, and they have heard and known many of the best musicians of both continents. They are, in fact, a unit among the best.

They are unique as a family group—father, daughter, and two sons—and the sincerity and simplicity of their relationship with one another is another characteristic which merits the confidence and admiration of the audience.

Their repertoire proves them equally conversant with the music of all periods, and their well-chosen and varied programs possess high educational value for the student of music.

THE 1919 BACH FESTIVAL

A fine outlook for the 1919 Bethlehem Bach Festival, to be held at Lehigh University on June 16th and 7th, was indicated at a recent meeting of the Bach Executive Committee at the Moravian Seminary and College for Women. Dr. J. Fred Wolfe, conductor of the choir, reported good progress and spirit in rehearsals of the chorus. He presented recommendations as to soloists for the coming festival, including several new artists of national reputation. These were approved and announcements in regard to soloists are to be made as soon as the engagements are definite.

A. C. Huff, of the ticket committee, reported a gratifying number of advance ticket orders by mail for filing. The sale of tickets to founders and guarantors extends from April 15th to April 30th. The general sale of course tickets opens May 5th and of single tickets on May 19th.

The main business of the meeting was the election of committees to serve for the coming festival. Dr. H. S. Drinker, president of the Bethlehem Bach Choir, was in the chair. The following additional members of the executive committee were present. A. N. Cleaver, Dr. J. H. Clewell, Dr. N. M. Emery, M. J. Shimer, A. C. Huff, T. Edgar Shields, Frank J. Hoch, secretary; Raymond Walters and Dr. Wolfe.



MABEL GARRISON

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lighted; delightful indeed was that thrice delightful young soprano with the unaffected manner and attractive personality. Her lovely voice was in excellent condition, and her taste, musical intelligence, and technique never failed her. Of its kind it was one of the pleasantest song recitals we have listened to since the golden days of Marcella Sembrich of glorious memory."

Limpid Voice and Clear Phrasing. Henry T. Finck, in the New York Post, said that it was easy to sound the patriotic note in the case of Mabel Garrison and that she was among at

ention found expression."

Mastery of Bel Canto and Warmth. Max Smith, in the New York American, claimed that Mabel Garrison sang in a manner that would have lifted her into the front rank of light sopranos if she had not already established her position firmly in the musical world. "The mastery of bel canto, the intelligence and penetration, the warmth of feeling, tenderness, humor, grace and charm were worthy of a Marcella Sembrich, and what more could be said?"

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PACIFIC COAST MUSICAL REVIEW

THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
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EIGHTEENTH YEAR

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Pacific Coast Musical Review, published weekly at San
Francisco, California, for March 1, 1918.
State of California,
County of San Francisco.

Before me, a Notary Public in and for the State and county
aforesaid, personally appeared Alfred Metzger, who, having
been duly sworn according to law, deposes and says that he
is the Editor and Publisher of the Pacific Coast Musical Re-
view and that the following is, to the best of his knowledge
and belief, a true statement of the ownership, management
(and if a daily paper, the circulation), etc., of the aforesaid
publication for the date shown in the above caption, required
by the Act of August 24, 1912, embodied in section 413, Postal
Laws and Regulations, printed on the reverse of this
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Editor, Alfred Metzger 26 O'Farrell St., San Francisco
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ALFRED METZGER.

(Signature of editor, publisher, business manager, or
owner.)

Sworn to and subscribed before me this 30th day of
March, 1919.

W. A. BRUSIE,
Notary Public in and for the county of San Francisco, State
of California.

(My commission expires September 24, 1922.)

GRAVEURE'S NATURALLY BEAUTIFUL VOICE

Widely Known Concert Baritone Owes His Success to
a Vocal Organ of Singular Smoothness and Bell-
Like Quality and a Few Tricks

By ALFRED METZGER

Many a controversy has been waged regarding the
uses and abuses of musical criticism. Some people
think that a critic is of no earthly use whatever, while
others again take him too seriously and permit their
own personal opinions to be swayed by his arguments.
The value of musical criticism has frequently been
impaired by the fact that critics take themselves too
seriously and thereby confuse the purpose of their vo-
cation. Then there are the managers, many of whom
believe that the critic is supposed to be their private
publicity agent who should constantly praise and over-
whelm with adulation artists under their own direc-
tion, and be careful to pick to pieces artists under
rival management. If a critic should find fault with
the artistry of a singer whose personal magnetism suc-
ceeds in crowding the house, some managers will tell
those who will listen to them that since the box office
is being besieged by admirers the critic is answered,
and his opinion don't amount to anything anyway.
If the critic should praise an artist such praise is ac-
cepted as a matter of course. He is then a great and
wonderful critic and his opinion is being quoted in
advertisements and fence posters. Again, should a
critic's belief be adverse to an artist he will be un-
equivocally condemned as knowing nothing about

music anyhow, and if he knows as much as he thinks
he does, why doesn't he go upon the stage and sing
himself? Verily the task of the critic is a difficult
one.

From this our readers will see that the writer is not
a bit conceited, and that he frequently sees himself
as others see him. But we have our own views re-
garding the duties of a critic. We have accumulated
a certain knowledge about musical performances
through a number of years of observation and study.
We have heard the world's greatest artists, operatic
organizations, symphony orchestras and choral socie-
ties, and we have accumulated knowledge both through
study with competent teachers and through association
with great musicians. In other words, we have en-
deavored to obtain as thorough a musical education as
it was possible to do, and have re-enforced the in-
formation imparted to us by the practical experience
of hearing authorities interpret masterpieces. Without
intending to be arrogant or conceited we believe these
to be qualifications sufficient to express a personal
opinion. Anyone who has taken advantage of the same
opportunities we have had, is just as capable to
express a personal opinion as we are, and his opinion
is just as valuable as ours.

The question now arises, assuming that we are
qualified to express an opinion regarding an artistic
performance, to what use should such opinion be put,
and how can the expression of our opinion benefit the
musical public at large? Or are we supposed to ex-
press an opinion in order to enable an artist to im-
prove or not to improve his performance? It has al-
ways been our firm conviction during the twenty-five
years of our journalistic activity that the critic has
nothing whatever to do with the artist. He can not
possibly teach a real artist anything, because a com-
petent musician, who has devoted his lifetime to his
art, invariably knows more about his work than the
critic does. He even knows when he makes mistakes
and hence he needs no critic to tell him so. If he is
an incompetent artist he is usually so blinded with his
own importance that he would not listen to any sug-
gestions no matter how well meant they were.

But there is one thing an artist does not know and
which a competent critic is always able to tell him,
and that is what kind of an impression he makes upon
the INTELLIGENT portion of his audience. Whether
they like him, or whether they do not. If they like
him, why they do so. If they do not like him, why
such is the case, and how he should change his per-
formance to please them. The artist can only hear
the applause after the conclusion of a number. Some
people ALWAYS applaud. Some people applaud at the
wrong time. Some people NEVER applaud. But the
INTELLIGENT portion of the audience applaud when
it believes applause is merited and refrains from ap-
plauding when the performance is not worthy of ap-
plause, or when the composition does not please. While
an indifferent artist does not care anything about the
intelligent portion of his audience, while most man-
agers do not consider the opinion of intelligent listen-
ers valuable, the real artist is very anxious to get at
the bottom of the impression he makes upon the truly
musical people. And the truly musical people like to
see their opinions verified in black and white upon the
pages of a public journal so that they can occasionally
back their arguments with someone else's definite ex-
pressions of opinion.

And here it is where we consider the usefulness of
a critic. He is not a press agent. He is not an as-
sistant publicity man for a manager. He is not an
artist's teacher. He is, according to our opinion, by
reason of his practical experience of hearing all au-
thorities, and therefore trained to LISTEN to music,
a sort of official interpreter between the artist and the
INTELLIGENT portion of the musical public. There-
fore when we review a musical performance under the
management of the known impresarios of this city, we
do not write for the masses, nor for the artists. We
simply wish to record what the intelligent music lov-
ers think of an artist and record their reasons for
their likes or dislikes so that the INTELLIGENT artist
may be guided by our observation. The mere fact
that we give reasons for our observations prevents
our being an imposter. If we do not know what we
are talking about, we soon expose our ignorance and
make a laughing stock of ourselves. But if we do
know what we are talking about our observations will
be read with pleasure by everyone who really wishes
to progress and advance. And since no one is so per-
fect that he can not afford to listen to suggestions,
a critic, as you will easily see, has his uses in a com-
munity.

All of this is preliminary to our definitely contend-
ing that Louis Graveure, although the possessor of a
magnificent baritone voice, is not a GREAT artist.
Then if he is not a genuine artist why do the people
applaud so warmly and admire him so much? The
answer is very simple. Mr. Graveure has studied the
people. He knows what they like. He DOES what
they like, irrespective of artistic laws and principles.
Providence has blessed him with a magnificent vocal
organ—a voice that rings out bell-like and clear, but
which is used in such a way that it never retains its
timbre or quality whenever he changes its position.
If he sings low it has a certain resonant quality, in
his middle register it frequently rings forced, in his
higher register or position, whichever you like best,
he has some exquisite tones, and at times when forced
he mars the beauty of his tone quality. When bridg-
ing from one position to another he frequently
"breaks" and when he sings high he frequently uses
his chest tones and at times a falsetto. A genuine,
easy, free head tone seems to be "Greek" to Mr. Grave-
ure. This all seems to sound harsh and unkind. But
it isn't. Because whatever we have said is so easily
remedied that we are astounded Mr. Graveure has not
looked to it. With such a natural voice as Mr. Grave-
ure possesses, and the necessary skill to use it AR-
TISTICALLY, he should be one of the greatest bar-

tones of the time—which he is NOT, the contentions
of his managers notwithstanding. He has not studied
long enough. And now, after having pointed out his
weaknesses let us see why he arouses so much en-
thusiasm.

He belongs to that class of artists who have easily
conquered through a combination of vocal beauty and
personality combined with a few tricks of the profes-
sion that never fail to delight the crowd. For in-
stance, Graveure uses a pianissimo in his high tones
and holds on to it for quite a long while. He exag-
gerates the sentiment in his songs by shouting at top
voice, now and again whispering at another time. He
enunciates with a clear, choppy emphasis of the con-
sonants and he uses songs the words of which are
more effective than the music. Personally he presents
a handsome appearance and this, together with the
ringing quality of his voice, which appears to make
his singing merely child's play, he impresses, or shall
we say hypnotizes, his hearers into the belief that he
simply is emotional to the highest degree. As a mat-
ter of fact, he actually lacks temperament and depth.
But you could not tell this to the average concert
goer, because he really enjoys hearing an artist like
Graveure, and can not understand an artist like May
Peterson, for instance.

Hence we repeat we are considered a mighty poor
critic by the people who enthuse over Graveure. But
we do not write for these people. We write for peo-
ple who take their music seriously. People, who do
not think they know everything about music without
tedious study and observation and intelligent applica-
tion even then they still have to learn a great deal.
We write for people who regard music as a serious
educational factor. And who can only really enjoy a
musical performance if it is according to ideals. It is
always the easily satisfied music lover who sneers at
people like us, because he can not understand why
we should object to anything which so many people
like. We do not object to people liking an artist
whom we consider immature. Let them enjoy them-
selves. But we do object if anyone tries to tell us
we should share the enthusiasm, when we KNOW
that the artist falls short of absolute efficiency. There-
fore the intelligent portion of the audience being in
the minority the critic writes for the minority, and
with these few remarks we will close this dissertation.

There is, however, no question regarding the con-
summate artistry of Bryceon Treharne either as an
accompanist or composer. He possesses the natural
instinct of a musician. He succeeds in bringing out
the innermost sentiment of a composition and he
reveals that knack of the born accompanist to serve
as a musical background for the soloist. His touch
is limpid and his technic clean and smooth. His
compositions display the skill of the emotionalist as
well as the theoretician. Among the four songs we
admired specially Paddy McShane and Under the
Stars. The former because of its rhythmic strength
and original arrangement, the latter because of its
intensity and depth, devoid of any attempt at senti-
mentalism or exaggeration.

Notwithstanding all that we have said in detail
of Mr. Graveure as a great artist we should suggest
that our readers go and hear him, for the beauty of
his voice and the apparent ease of his delivery
are at least two features of his work that will
prove of exceptional interest to anyone who likes
a song recital.

GRAVEURE IN FINAL CONCERT TOMORROW

Louis Graveure, by local critics and music lovers
accorded first place among singers of his type, will
repeat his success at the Savoy Theatre tomorrow
afternoon, in what will positively be his final ap-
pearance here this season. Don't miss Graveure, say the
critics, and the public's confidence in the music writers
is evidenced by the great advance sale which promises
to crowd the Savoy to its uttermost capacity tomor-
row afternoon. His ballads are rendered in a style
truly exclusively his own.

Able assisting this distinguished singer and artist
is Bryceon Treharne, composer and pianist. Glance
at the remarkable program offering, including the
favorite prologue to "Pagliacci," and the "Vision
Fugitive," from "Herodiade," then phone and reserve
your place for the concert. Word books will be dis-
tributed to further enhance your enjoyment. Here is
the program: Prologue from I Pagliacci (Leonca-
vallo); French Songs—Oraison (Chausson), Les étoiles
effarouchées (Chavagnat), Vision Fugitive from Her-
odiade (Massenet); Shakespearean songs (Treharne)—
Shall I Compare Thee? Tu-whit, tu-who!, Come Away,
Death, Blow, Blow Thou Winter Wind; Korlay songs—
Play, Only Play On, Roses in the Garden, They Have
Laid Him Dead Upon the Black-Draped Bier, Father
Was a Thrifty Man, Shepherd, See Thy Horse's Foam-
ing Mane!; Miscellaneous songs—Requiem (Sidney
Homer), The Little Bird (Rainbridge Crist), Corals
(Treharne), Flow, Thou Royal Purple Stream (Arn-
old).

Tickets are on sale at Sherman, Clay & Co. today
or may be secured at the theatre tomorrow.

GEORGE S. McMANUS ACCOMPANIES CASSALS

George Stewart McManus, the well-known and ex-
ceedingly skilled pianist and accompanist, had the
splendid opportunity to be selected by Pablo Cassals
to act as his accompanist during the remainder of his
Western tour. That Mr. McManus was able to do
justice to this responsible position will not be doubted
by anyone familiar with this excellent musician's
artistry. Mr. McManus returned from his engagement
last week and scored an unqualified artistic success.

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Review*, \$2.00 per year

NOTRE DAME MUSICAL COLLEGE ACTIVITY

Miss Marjorie Booth Gives a Delightful Piano Recital
Enthusiasing a Large Audience With the Skill
of Her Interpretations

It is some time since the Pacific Coast Musical Review has had an opportunity to record a musical event at the Notre Dame Musical College of San Jose. But evidently the various unexpected obstacles that have interfered with this present musical season did not leave the musical activities of that famous institution unscathed. However, the institution was sufficiently fortunate to be deprived of sickness during the harrowing times and it was only on account of restrictions regarding public gatherings that programs could not be presented as usual. On March 17th Miss Marjorie Booth gave an excellent piano recital, and as the event fell on the date of St. Patrick's Day, there was a certain social element combined with the musical treat. Knowing Miss Booth to be a competent pianist, we can vouch for the truth of the following article that appeared in the San Jose Mercury-Herald of March 18th:

"Combining the St. Patrick's Day celebration with the Junior Recital of Miss Marjorie Booth in the college course, Notre Dame presented to its students, the Sisters of Notre Dame and a number of the Fathers representing various Catholic churches in this city, a most pleasing and well rounded program of music last Monday afternoon. Artistically decorated in keeping with the day, the stage was flanked on each side by potted palms and interwoven American and Irish flags. Across the central front of the stage was draped a large screen banner, and upon it in gold lettering the Gaelic for 'A Hundred Thousand Welcomes.' With the three grand pianos and the large golden harp, the stage was an admirable setting for the excellent and inspiring numbers which were presented.

"At the conclusion of the recital Father Grisez, pastor of St. Joseph's Church, made a brief but pleasing address to the students stating that he greatly admired the patience and perseverance for those who have not yet reached the perfection which they desire and which the Sisters of Notre Dame desire for them. He urged the students to make the very best of their opportunities, saying that they might find the beginning hard but that everything worth while must be gained through a struggle. He congratulated the young artists upon their performance, stating that it had been a credit to the Sisters of Notre Dame and to the Church.

"The program was introduced with Irish airs (medley), selected, by the Notre Dame College Orchestra. Aside from the harmony and smoothness of the number and the evenness of tone produced, a noticeable feature was the union of the bowing of the fourteen violinists. Miss Booth showed to excellent advantage with first violin in this number. Swinging easily from one of the well-known Irish airs to another, dropping into a beautiful duo, 'Believe Me If All Those Endearing Young Charms,' softening into the solo work and then bursting into its full strength, the selection was altogether most pleasing.

"Taking for her introductory number, Etude, Op. 10, No. 12, Miss Marjorie Booth proved her ability as a pianist and showed through her execution of the piece the careful and thorough course of training through which she has passed in order to attain the expression which she did in this number. This Etude was composed during the Polish revolution; it is revolutionary in character; the very spirit of the revolution resounded from the instrument under the reincarnating fingers of Miss Booth. Her accomplishment of the difficult left-hand runs and the smoothness and grace of her hand and finger work must have been gratifying to the Sisters of Notre Dame responsible for her development.

"In the next number Miss Sadie Carey, accompanied by Miss Marjorie Booth, sang in excellent tone A Little Bit of Heaven (E. Ball), her well rounded voice and clear notes bringing out the feeling of the song in excellent manner. Her voice is of a very pleasing texture and even in quality from the lowest to the highest notes in her wide registers. Her vocalization evinced correct training and musicianly appreciation. Especially pleasing was the ease with which she sang.

"Brahms Rhapsody, Op. 79, No. 1, with all the difficulties characteristic to this composer, was accompanied with splendid ability by Miss Booth. The strength of her fingering, her control and the expression which she attained were especially noteworthy.

"Fantasia on Favorite Irish Melodies (Taylor), was given by Miss Marguerite Matheu as a harp solo. Miss Matheu is to be complimented upon her graceful execution at the harp, upon the cleverness of her runs, her shading and crescendos and the beauty and feeling with which she played this number.

"If ever a piano sang, it did so for Miss Booth in her execution of Sonata, Op. 53 (Waldstein), Beethoven. She played the three movements of the entire Sonata magnificently. In the rendition of the allegro with its rapid scale passages and chord work Miss Booth was easily at home. The introduction was a perfect contrast to the first movement with the resonant tones brought forth to great advantage by the young artist. The third movement was a still greater contrast with its prestissimo passages which were accompanied with perfect speed. The ease and grace with which she rendered this great work was truly enviable. Miss Sadie Carey in another excellently rendered vocal number, sang The Americans Come, an episode in France. Just prior to her singing one of the Notre Dame girls recited the story of the song from the stage.

"Liszt's Rhapsodie Hongroise, No. 11, was a fitting finale to this classical recital. Miss Booth executed

it in truly wonderful manner with its zephyr-like passages in the Lasso movement and then all the strength and magnificence of the grand climax in the Friska. The shading and pedal work of Miss Booth was particularly fine and her accompaniment to Miss Carey's vocal numbers were exquisite. It is to be remarked that Miss Booth appeared on this program in three different phases, as piano soloist, also soloist and first violin player in orchestral work, and lastly, but by no means least, as a most refined and well trained accompanist.

"The Sisters of Notre Dame are to be highly complimented upon the splendid and thorough work they are doing in the training of these gifted young ladies, who, in their turn, deserve well-merited praise for their sincere correspondence to the earnest instruction of their teachers.

"Members of the Notre Dame College Orchestra, 1918-1919, are: Violins, Marjorie Booth, Virginia Matheu, Margaret Caplis, Georgia Benson, Patricia Davis, Lant Holt, Maria Fortin, Alice Reilly, Louise Finegold, Gladys Boussum, Celestine Bunslow, Hallie Mae Caplis, Margaret Jones, Rosinda Fortin; harps, Marguerite Matheu, Dolores Fortin, Eva Ibarra, Matilda Falonir; piano accompaniments, Frances Olivares, Winifred Weddick.

SCHUMANN-HEINK GIVES TO CHARITIES

In memory of the son that she lost in the war, Madame Schumann-Heink donated half of her recent Chicago recital receipts to the Red Cross and half to the church which she attends in Chicago. At her forthcoming Boston recital she will do the same thing, only dividing the money equally between the Red Cross and the Salvation Army. As Madame's recitals are always sold out to capacity houses it can be readily seen that the donations to these charities reach very generous proportions.

A NEW AMERICAN MELODY BALLAD

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HOTHER WISMER TO GIVE VIOLIN RECITAL

True to his usual plans, Hother Wismer, one of the best known and most successful violinists in the West, will give a violin recital at Sorsos Club Hall on Tuesday evening, April 29th. Also true to his custom, Mr. Wismer will have a number of surprises in store for his large and enthusiastic audience and the biggest surprise will be a group of viola compositions of which instrument Mr. Wismer is as fine a master as he is on the violin. Then he will introduce a group of compositions by resident composers, including Domenico Brescia and Mary Carr Moore. In selecting works by the two musicians herein mentioned Mr. Wismer made a wise choice, for they are surely among the most representative ones and whose works are known throughout the country.

It will be good news to music lovers to hear that Mr. Wismer will be assisted by Antoine de Vally, the distinguished tenor, whose exquisite artistry has been so frequently admired in this city lately, and his accompanist will be none other than Frederick Mauer, whose ideal accompaniments have become so familiar to our concert goers. In subsequent issues we shall speak about the program and also give further particulars regarding this interesting and important musical event.

MANSFELDT CLUB HONORS LOCAL COMPOSERS

The thirty-ninth piano recital of the Mansfeldt Club was exclusively devoted to a program of San Francisco composers. It was given in the residence of Mrs. J. A. Scott, 1714 Vallejo street, on Tuesday evening, April 1st. A large audience occupied every available space in the big rooms and expressed its delight by frequent outbursts of applause. The hostess of the evening was Miss Marjorie Scott, who also was one of the soloists of the occasion, and who played two of her own compositions—Bagatelle and Scene de Ballet, which revealed melodic instinct and rhythmic sense, and one of Albert L. Elkus—Serenade Caracteristique, which proved very ingenious in conception and skillful in harmonic treatment.

Indeed, Mr. Elkus' compositions were in the majority, six out of twelve compositions being from his own pen, and all of them from his opus 1, only two numbers of this opus not being represented. Although these works are among the first efforts of

this prolific young Californian, they nevertheless show the evidences of thorough musicianship. And while Mr. Elkus may have progressed in the breadth of his musical vision and the modernity of his arrangement and theoretical development, these first attempts show originality of thought and seriousness of purpose. We would like to hear a symphonic work of Mr. Elkus' played by the San Francisco Orchestra, under the direction of Alfred Hertz, and if we are not mistaken, Mr. Elkus is at work on just such an ambitious enterprise.

Miss Marjorie Young opened the program with two Elkus compositions, namely, Elegie Op. 1 No. 1 and Fairy Tale, Op. 1 No. 2, both works are of a dainty poetical character, and both well conceived and most artistically interpreted by Miss Young, who is a pianist able to express fine sentiments, and accurate as to phrasing and technical skill. Miss Stella Howell also played two Elkus compositions, namely, Barcarolle Op. 1 No. 4 and Sketch Op. 1 No. 7. These three works also emphasized the poetic side of pianistic literature and showed Miss Howell at her best, for the brilliant technical ornamental passages were interpreted by her with ease and scintillating clarity.

Hugo Mansfeldt closed the program with a group of four compositions, as follows: You and I (Jacobson), Happiness-Valse Lente (Jacobson), Idylle Op. 1 No. 6 (Elkus), Ballade (Mansfeldt), and Gavotte Bohemienne—Paraphrase de Concert (Redding-Mansfeldt). This distinguished piano virtuoso was in excellent artistic mood and the composers, whose works he interpreted, have reason to feel gratified with the musicianly and technical treatment he gave their works. The two compositions by Jacobson were rather graceful in character and melodious in content and made an excellent impression. The Elkus and Mansfeldt compositions revealed breadth of musical ideas and thorough musical treatment. The entire event was an unusually successful one and well worthy of the hearty reception accorded the artists and the compositions.

A. M.

SIGMUND ANKER'S PUPILS RECITAL

The fourth annual concert was given by the Junior and Senior class of Sigmund Anker's pupils at Sorsos Club Hall on Sunday afternoon, March 30th, in the presence of an audience that crowded the auditorium to the doors. The event was an unqualified success and of special interest was the orchestra, consisting exclusively of pupils of Mr. Anker's under his personal direction. The ensemble work was excellent, the intonation unusually clean, and the attacks spontaneous. Enthusiastic applause rewarded all the efforts of this excellent pupils orchestra. The pupils acquitted themselves creditably and did honor to their teacher. While every one of the pupils represented on the program deserves much praise for his or her conscientious work, there are two who are entitled to special mention. They are Miss Beatrice Silverman, a fourteen-year-old violinist, whom Mr. Anker considers his star pupil, now that Miss Stern has been accepted by Leopold Auer, and Miss Gertude Levin, who also gave evidences of a decidedly talented and well trained young artist. Miss Silverman's technic is simply astonishing and her tone is unusually big for a young player of her age. Both pupils and teacher deserve to be congratulated. The complete program presented on this occasion was as follows:

Orchestra—Hope March (G. Papin), arranged for String Orchestra by S. Anker, Mme. Grienerauer at the piano; Violin Solo—Fourth Air Varie (Ch. De Beriot), Mr. Henry Eidler, accompanied by Mme. Grienerauer; Violin Solo—(a) Ophelia (M. Greenwald), (b) Reverie (Carl Vogt), Miss Miriam Kalajian, accompanied by Miss Bessie Miller; Violin Solo—(a) Flower Song (G. Lange), (b) Old English Dance (M. Greenwald), Miss Viola Leonard, accompanied by Miss Bessie Miller; Violin Solo—Fifth Air Varie (Ch. Dancla), Miss Georgia Kirkpatrick, accompanied by Mme. Grienerauer; Violin Solo—(a) Reverie (H. Faucherix), (b) Seven O'clock (A. Hartman), Miss Nettie Rubinstein, accompanied by Mme. Grienerauer; Violin Solo—(a) Remembrance (C. Vogt), (b) Old Folks at Home (S. C. Foster), Miss Jeanette Davis, accompanied by Miss Beth Beck; Violin Solo—(a) La Cinqtaine (G. Marie), (b) Traumerei (R. Schuman), Solly Goldstein, accompanied by Miss Lillian Wiener; Violin Solo—Mazurka De Concert (Ovide Musin), Miss Gertrude Levin, accompanied by Miss Ruth Griffin; Orchestra—Rendez Vous (G. Aletier), arranged for String Orchestra by S. Anker, Louis Applarius at the piano; Violin Solo—(a) The Swan (Saint-Saens), Master Joseph Hoffman, accompanied by Mme. Grienerauer, (b) Dixie with variations (arranged by Greenwald), Master Joseph Hoffman, accompanied by Master Emil Hoffman; Violin Solo—(a) Vesper Bells (Krogman), Miss Mildred Mitzman, accompanied by Beatrice Silverman; Violin Solo—Air Varie No. 1 (Ch. Dancla), David Rothenberg, accompanied by Louis Applarius; Violin Solo—(a) Redowa de Wallerstein (Ch. Dancla), (b) Minuet in G (L. Beethoven), Master Jack Rude, accompanied by Miss Miriam Rude; Violin Solo—(a) Hearts and Flowers (Tobani), (b) Polkarette (Greenwald), Miss Sara Kreindler, accompanied by Miss B. Miller; Concerto in A Minor (B. Accolay), Miss Sara Cohen, accompanied by Mme. Grienerauer; Violin Solo—Concerto in A No. 9 (Ch. De Beriot), Miss Beatrice Silverman, accompanied by Mme. Grienerauer; Violin Duet—Dreams of Love (P. Casini), Master J. Hoffman and Miss S. Kreindler, accompanied by Master E. Hoffman.

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ALFRED HERTZ WINS CASE IN COURT

Judge Sturtevant in His Ruling Said That the Complaint Was Not True and That the Service Claimed Would Have Been Well Paid With \$2.50

During the last four years the newspapers contained occasional references to a complaint on the part of Mrs. Herman Lewis, a former manager in New York City, against Alfred Hertz in which the former claimed that a fee of \$1000 was due her for securing the distinguished conductor's position with the San Francisco Symphony Orchestra. The Pacific Coast Musical Review never paid any attention to these articles, because we knew that the case was of no particular importance, and that Mrs. Lewis had no chance whatever to secure the amount which she claimed was due her. Besides, since this case was to be tried in court it was not ethical on the part of this paper to comment upon it until the judge had decided on its merits.

The case finally came up in Judge Sturtevant's Court last Monday morning. Among the witnesses examined were Alfred Hertz, John Rothschild, John D. McKee, E. S. Heller, J. B. Levison, Frank W. Healy and Miss Castle, a stenographer. Eric Rosenstirn was the attorney for the defense and Mr. Peart, the attorney for the plaintiff. Upon watching the testimony, which was brought out ably for the defense by Mr. Rosenstirn, whose cross examinations were most effective, we were astounded to find how little merit there was in Mrs. Lewis's case, and it is surprising that her attorneys were unable to see the weakness of her case, unless they were kept in ignorance regarding the true state of affairs. And we really believe that the latter was the case.

Mrs. Lewis could not prove at any time that she actually had an agreement with Mr. Hertz, that she actually secured for him his position, that she appeared before the one body authorized to engage artists and conductors and plead Mr. Hertz's cause. In short, with the exception of telling one or two people how great a conductor Mr. Hertz was—a fact which needed no telling, for everyone interested and informed in musical events knew this already—she did nothing whatever to justify this complaint. Mr. Hertz was an excellent witness in his own behalf and when he produced a telegram wherein he actually broke off all negotiations with the Association, because it did not seem to come to terms with him, everyone with the least bit of intelligence knew that the case was lost for Mrs. Lewis. And this must have been one of the items which the attorney for the defense was not told about.

In summing up the case Judge Sturtevant, who is not only a jurist of exceptional insight and uncompromising fairness, but who also possesses not a little irresistible humor, said that if the sending of a photograph and the ability to influence an offer for a position is all that a "broker" is able to accomplish, then a compensation of from \$2.50 to \$5.00 is most liberal, and one for \$100, which Mr. Hertz, of his own accord and without obligation, paid, was indeed more than generous. If the editor of the Pacific Coast Musical Review could legally ask 10 per cent. of the income of artists and teachers whom he recommends and whose pictures he publishes on the plea that it assured them engagements or pupils, he would not need to worry any more regarding his finances. If Mrs. Lewis, said Judge Sturtevant, after Mr. Hertz had broken off negotiations, had made efforts to bring the parties together again, and if she had already in possession a signed contract, she might have had recourse to a reward, but not the original reward agreed upon. However, she had neither a contract nor brought the parties together after they had stopped their negotiations, she had no foundation whereupon to base any demands. The ruling, therefore, was that the complaint was untrue and that the case therefore was decided in favor of the defendant.

MISS CAROLINE LITTLE'S STOCKTON SUCCESS

Miss Caroline Halstead Little appeared before the Philomathean Club in Stockton on Friday afternoon, March 28th, and the genuine triumph she conquered for herself may easily be gathered from the following review which appeared in the Stockton Independent of Saturday morning, March 29th:

The Philomathean clubwomen, and through their generosity, a number of their friends and members of other clubs, yesterday enjoyed a very delightful and original program given by Miss Caroline Halstead Little in the form of a lecture-recital.

Miss Little took as her topic the Italian bel-canto and its adaptation to the needs of English speaking pupils, with special stress on the necessity of pure diction, and the "singable" quality of the English language if it is enunciated clearly and purely. Miss Little has had the advantage of study in Europe under teachers of the various schools or methods of singing and she has supplemented this with her own intensive study and experience. Her lecture was a joy to students of singing, for she gave many points on the "technique" of the art and interpreted her talk with bits of singing which illustrated her meaning very clearly.

The program as given by Miss Little was a joy, both in the manner of its arrangement and in that it departed from the usual concert program and gave a wealth of new and beautiful songs. Conspicuous among the numbers was the "Monotone" (Peter Cornelius), which is sung on a single tone and which relies for its effect on the variance of tone shading and the rippling melody of the accompaniment. "Come L'Amore" (Tirendelli) and "La Folletta" (S. Marchesi), sung in Italian, were two of the loveliest numbers and in them the singer demonstrated that she has caught the pure Italian style of singing as well as the

spirit and swing of their music. "La Folletta" was an interesting contrast to the next number, the stately "Triste est le Steppe" of Gretschaninov. The "Lullaby" by Cyril Scott was one of the finest numbers sung, its pure soft tones and exquisite shadings conveying so well the sense of the song. For an encore Miss Little gave "Sally from Our Ally," unaccompanied.

During the program Miss Etna Hurrell, formerly of Stockton, was at the piano, and her accompaniments were a fitting compliment of the art of the singer, pianist and vocalist together making a perfect artistic ensemble.

TOMAKI MIURA TO APPEAR IN TWO MOODS

Famous Japanese Soprano Will Have an Opportunity to Reveal Her Versatility in Both Comic and Grand Opera at the Columbia Next Week

Tamaki Miura, the famous Japanese soprano who was heard here with the Boston Opera Company at prices ranging from five dollars down, and who more recently appeared in New York with the Chicago Opera Company, making a distinct success, will appear at the Columbia Theatre beginning next Monday evening in two contrasting roles, namely, in the title role of the comic opera, *The Geisha* and in *Mme. Butterfly*. We have records before us in the form of extensive newspaper reviews from Los Angeles that *Mme. Miura* scored a decisive triumph in both productions and that she is well worth hearing repeatedly. The *Geisha* will be presented in English and since Tomaki Miura sings English with fine enunciation and possesses a keen sense of humor we ought to hear one of the greatest performances of *The Geisha* San Francisco has ever had the pleasure to hear. Those who used to attend the old Tivoli Opera House will be able to testify that, like *The Mikado*, *The Geisha* is a comic opera of almost classic proportions. Tomaki Miura will be assisted by an excellent cast.

In brief, L. E. Behymer, the organizer of this company, has brought together a five dollar company, with five dollar scenic and costume and orchestral equipment, at prices ranging from two dollars down. Much energy and capital has been invested in this organization and San Francisco theatre and music loving people, who appreciate enterprises of a praiseworthy variety, should do their utmost to encourage this company. Mr. Behymer brought us the La Scala Opera Company last year and the people crowded the Curran Theatre at the time to admire Maggie Teyte and the rest of the company. They will be equally delighted with Tomaki Miura and her company in *The Geisha* and *Mme. Butterfly*. The *Geisha* will be presented on every evening next week, except on Tuesday and Thursday, when *Mme. Butterfly* will be given. The entire company has been well selected and the chorus is exceedingly fine. The orchestra, under the able direction of competent leaders, will also be a feature of the company. The Pacific Coast Musical Review believes that it will make no mistake in recommending to its readers to attend the Columbia next week to thoroughly enjoy these two productions with Tomaki Miura as the stellar attraction. They will receive a five dollar production at two dollars.

SASLAVSKY'S SECOND SOIREE INTIME

Alexander Saslavsky, the distinguished violinist, gave the second of a series of three Soirees Intimes in the Kohler & Chase Building on Wednesday evening, April 2d. The program included: Sonata in F (Beethoven), Sonata Op. 105 (Schumann), and Sonata D minor (Brahms). On this occasion Mr. Saslavsky had the able assistance of Marie Sloss, the brilliant young pianist whose excellent artistry represents one of the features of San Francisco's musical season. Both Mr. Saslavsky and Miss Sloss interpreted these classic compositions in a manner that justified the enthusiastic audience, the number of which is restricted to fifty.

The vocal soloist was Ida G. Scott, soprano, who interpreted two groups of French songs in a manner that revealed her fine artistic taste and her thorough vocal knowledge. Uda Waldrop played the accompaniments with the finesse and that exquisite taste in phrasing which he always displays. The entire event proved an unusually musically and refined occasion. The third and last event of this series will take place on Wednesday evening, April 18th, when Sonatas by Grieg, Saint-Saens and Lazzari will be presented. Miss Scott will again be the soloist.

DE MANDIL CHANGES CONCERTS TO AFTERNOON

Now that the symphony season has come to an end Dr. Carlos de Mandil has changed the time of his Sunday orchestral concerts from twelve o'clock noon to two o'clock in the afternoon. He never intended to give the noon-day concerts, but, owing to his regard for Alfred Hertz and the San Francisco Symphony Orchestra, he did not wish to give concerts at the same time when the regular Sunday symphony concerts took place. He also showed his diplomacy and tact by refraining from engaging musicians who played with the symphony orchestra and thus create unnecessary controversy. Mr. de Mandil deserves to be congratulated upon the manner in which he succeeded to give his grand orchestral concerts without conflicting with the interests of the San Francisco Symphony Orchestra and thus retain the regard and esteem of the members of the orchestra as well as the Musical Association of San Francisco. The first of the afternoon concerts took place at the Tivoli last Sunday and proved another artistic triumph for the conductor and the orchestra. This afternoon the second program will be given since the change has been made. A delightful series of compositions has been selected for this occasion.

PLAYERS CLUB PRESENTS FOUR ONE-ACT PLAYS

Unusually Skillful Histrionic Artists Entertain a Select Following of Friends and Theatre Lovers With Delightful Dramatic Performances

The Players Club, under the direction of Reginald Travers, presented four one-act plays at the Little Theatre of San Francisco, 3809 Clay street, on Thursday, Friday and Saturday evenings, March 27th, 28th and 29th, and also on Thursday, Friday and Saturday evenings, April 3d, 4th and 5th. The same program will be presented Thursday, Friday and Saturday evenings, April 10th, 11th and 12th. The seating capacity of the Little Theatre being rather limited, the performances have so far been crowded, and the indications are that the three closing productions will also be presented before capacity houses.

This in itself proves that the participants were more than capable of appealing to the audiences. The first play was entitled *The Pierrot of the Minute*, and it is a poetical conceit in which William S. Rainey as Pierrot scored one of his real triumphs. He had occasion to use his fine tenor voice to splendid advantage and his grace of deportment and convincing declamation caused much pleasure. Marie Louise Myers as *The Moon Maiden* made a charming appearance and interpreted her lines in a manner that enhanced their refined poetic sentiments. Particularly effective was the graceful dancing of the two attendant maidens, and the exquisite piano accompaniment by Miss Beatrice Becker.

The second play was a dramatic sketch entitled *Bondage* and presented by the following capable artists: Carl Kroenke (*The Grandfather*), Mable Gump (*The Mother*), Pearl King Tanner (*Annabelle*), and Caroline Caro (*Nannie*). Specially worthy of commendation was the splendid character delineation of Mrs. Gump, who revealed more than ordinary talent. Miss Tanner also exhibited unusual dramatic temperament and realistic emotional expression.

The third play was a satirical or humorous sketch, a sort of parody on society women's infatuation for temperamental artists. The two principal characters in this play were Pauline Hillenbrand as Mrs. Hamilton Van Braame Train and Reginald Travers as Ferdinand. Miss Hillenbrand not only made a strikingly handsome appearance, but she acted with ease and naturalness and brought out the contrasting changes of mood in most convincing fashion. Mr. Travers was exceedingly funny in the part of Ferdinand, and gave a character sketch of artistic finish. Ruth Handley as Josephine was decidedly chic and pretty, while William H. Cocks as the husband was as meek as the author wished him to be. William S. Rainey, in the role of the author, acquitted himself most credibly, creating a graceful part from a rather awkward situation. Even the pretty little prize dog acted well.

The fourth play was entitled *Even in the Wilderness*, and was rather melodramatic and based upon an old problem. Jane Parent as Kansas acted her part with that nonchalance and unconventionality which the part demanded, while Carl Kroenke as Lung succeeded in infusing an element of humor into the action. William H. Cocks, Frederic Hirschler, Byron Douglas, Paul J. Ritter and Leo Hillenbrand combined to give their hearers a most enjoyable presentation.

The entire performances were creditable indeed, and not one of the least enjoyable features were the musical selections by the Players Club Trio.

CECIL FANNING AND ALLAN BIER IN RECITAL

Cecil Fanning, one of America's favorite singers, will be heard in a joint recital with Allan Bier at the Savoy Theatre on Tuesday night, April 29th. This concert is under the direction of Jessica Colbert and will be the fifth attraction offered in the Community Popular Concert series which have been handled so successfully by Mrs. Colbert and her associate, Eda Beronio. Mr. Fanning is just returning from a successful eastern tour which took him through many Canadian cities and the Northwest. One of the proofs of this young singer's popularity is the number of return engagements that he is constantly filling. This is his third tour through Canada and he filled re-engagements in almost every town on the route. In the middle west, where he was born and is still better known he has appeared innumerable times and his audiences constantly grow larger. Fanning is an interpretative singer and he reaches the hearts of his public as few of our vocalists know how to do. Songs are constantly being written and dedicated to him because the composers feel that he knows how to express the message as well as the music of the song. Mr. Fanning will be accompanied by H. B. Turpin, his life-long friend and teacher. Allan Bier, who will share the program with Fanning, has many friends here who will be pleased to hear him play once again after his long service in the army. Since a beautiful program will no doubt prove one of the most enjoyable of the season.

Cecil Fanning, American baritone, and Allan Bier, pianist, have been engaged by the Saturday Club of Sacramento for their last concert of the season on April 3d.

Cecil Fanning will sing on Easter Sunday in Hollister under the direction of Ida Scott. This will close Miss Scott's Sunday Afternoon Series for this season.

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JOHN MCCORMACK TO SING HERE IN MAY

A Few Candid Remarks Relative to His Contribution to Musical Education in America—His Two Excellent Programs

America, today, with respect to its music is in much the same state as Italy and England were in the time of Spencer and Dante, with respect to literature. We affect an undue admiration for music that is foreign, and especially for song in other languages than our own. The majority of singers of the first class, who come to this country, or who belong to this country, have not contributed their share to the musical education of the people. Most of the singers who have come here have done precisely what the writers before Dante did, and what those before Spencer did. They have chosen to sing most of their songs in foreign tongues, and the audience has expressed an enthusiasm which it was far from feeling; while scanty attendance has indicated the real lack of popular interest.

How different it is with John McCormack, the first really great singer who has deigned to sing an entire program in the English tongue. There are no cold audiences when McCormack appears. There are no empty houses when his voice is heard. His audiences are not composed of a few exclusive persons devoted to an art that is not and never can be national. There come into the McCormack audiences all the really cultured men and women of the community, who listen spellbound while a great artist sings great songs which they can understand.

Art is but a means of delineating and imitating truth. It is a means of conveying high thoughts from one mind to another. To convey such thoughts it is necessary that a medium of conveyance shall exist. So it happens, and must always remain true, that great literature in the French tongue will not be great literature to him who does not understand French. Nor can great songs be sung to those who understand only the English language, so that they will understand save in English.

John McCormack is entitled to his fair meed of praise. He has done for song in America what Dante did for literature in Italy, and what Spencer did for literature in England. He has done and is doing more to make America a nation cultured in music than anybody has done before him. That this should be so is the more to his credit, for his training was purely classical, and he was submitted to that rigorous culture which has made every great singer in America, before his time, so far as the art of song was concerned, a foreigner. McCormack's Italian is perfect in pronunciation, and before an audience of cultured Italians he would be as much an artist as he is before an audience of Americans, singing in the tongue which Americans understand. Jenny Lind gave

the American people their first impulse toward great music. John McCormack is giving them a second inspiration.

He will give concerts at the Exposition Auditorium, Sundays, May 11th and 18th, these being the only two McCormack concerts in Northern California. Manager Healy announces that tickets are now on sale and issues the timely advice that seat reservations be made with all possible dispatch in order to avoid possible disappointment in the procuring and location of seats. The following programs have been arranged for the San Francisco recitals, each number being a triumph of song:

First program for May 11th: Aria, *Il mie tesore* from Don Giovanni (Mozart), Mr. McCormack, (a) *Sans sa fenetre* (Hubay), (b) *Humoresque* (Tor-Aulin), Mr. McBeath; (a) *La Procession* (Franck), (b) *The Last Hour* (Gramer), (c) *Love's Secret* (Bantock), (d) *The Star* (Saint-Saens), Mr. McCormack; Irish Folk Songs—(a) *Go Where Glory Waits Thee* (arranged by Schneider), (b) *The Light o' the Moon* (arranged by Hughes), (c) *The Fanad Grove* (arranged by Hughes), (d) *Pastheen Fioon* (Milligan-Fox), Mr. McCormack; (a) *Romance* (Wilhelm); (b) *Mazurka* (Wieniawski), Mr. McBeath; (a) *Thine Eyes Still Shined* (Edwin-Schneider), (b) *She Rested by the Broken Brook* (Coleridge-Taylor), (c) *Roses of Picardy* (Haydn-Wood), (d) *The Americans Come* (Fay Foster), Mr. McCormack.

Second program, May 18th—Recit.: *Deeper and Deeper Still*, air: *Waft Her Angels* (Handel), Mr. McCormack; *Adagio* (Ries), Mr. McBeath; (a) *The Pnorseen* (Scott), (b) *By the Bivouac's Fiftful Flame* (Harty), (c) *When Night Descends* (Rachmaninoff), (d) *L'alba Separa* (Tosti), Mr. McCormack; Irish Folk Songs—(a) *The Last Rose of Summer* (Moore), (b) *The Ballynure Ballad* (Hughes), (c) *Has Sorrow Thy Young Days Shaded* (Hughes), (d) *Una Baun* (Hardebeck), Mr. McCormack; (a) *Serenata* (Vieuxtemps), (b) *Mignonette* (Friml), Mr. McBeath; Recit.: *Oh! Fill the Cup*, air: *Ah, Moon of My Delight* (Liza Lehmann) (from *In a Persian Garden*), Mr. McCormack.

MME. GUILBERT'S CLASSES OPEN TOMORROW

All is in readiness to begin the term of Madame Guilbert's classes in vocal and dramatic art and pantomime, which promise to mark an epoch in pedagogic development in this city. The first session of the class that undoubtedly will become memorable here takes place in one of the parlors of the St. Francis Hotel tomorrow morning, and a splendid body of pupils will face the famous chanteuse for the initial lesson. Manager Oppenheimer has succeeded in securing a thoroughly representative body of students, and the San Francisco class will rival the New York classes in point of brilliance of pupils and importance of recruits. Only two vacancies remain in the classes, and for these applications are still pending, but Oppenheimer states that if anyone is still interested he will personally be present at the first session tomorrow and will arrange the last minute details of joining the list of students.

FRIEDA PEYCKE IN OAKLAND

Frieda Peycke, the charming young composer and interpreter of self accompanied Genre Songs, has been filling a number of successful engagements in this vicinity. On March 25th the Ebell Club of Oakland heard her in one of her unusual and delightful programs. March 28th, with the assistance of Marie Hughes MacQuarrie, harpist, she gave a program for the Saturday Club in Chico. March 29th the two artists entertained the Stockton Saturday Club. April 1st the Tuesday Club of Sacramento heard Miss Peycke. She is like Cecil Fanning, sure of return engagements and will come back from Los Angeles the latter part of April to give a few more recitals. This time Rudolph Sieger has been fortunate to engage her and she will be heard at the Fairmont on April 27th. Frieda Peycke is under the management of Jessica Colbert.

MAY MUKLE DUE RERE IN APRIL

May Mukle, celebrated 'cellist, will be in San Francisco about the middle of April. She has had a most successful season in Honolulu and is on her way to London. Rebecca Clarke, violinist, will be with her. Jessica Colbert, Miss Mukle's western manager, is arranging a few concerts for these interesting artists on their way east.

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NINTH STABAT MATER AT GREEK THEATRE

In Addition to Marcella Craft, the Stellar Attraction, Lucy Van de Mark, Henry Perry and Hugh Williams Will Be Soloists

Never since the inception of the annual Stabat Mater performances in the Greek Theatre nine years ago has a more appealing, more important, nor more musically program been offered than the one arranged for next Friday afternoon by Choragus Paul Steindorff for the annual Greek Theatre performance of this famous Rossini work. In nearly a decade of its repetitions the Stabat Mater parts have been rendered by many of the world's most famous artists, but none is better equipped for the great soprano than Marcella Craft, the American artist, who will render the compelling "Inflammatus" on Friday. Recently, Miss Craft sang the Stabat Mater at the Worcester Festival and added lustre not only to her own reputation but to the "star" of the Easter Festival top Mount Rubidoux at Riverside, and because of her journeying to California for this event, Steindorff was able to secure her for the Greek Theatre performance next Friday. The director general of the Good Friday concert has also engaged Lucy Van de Mark, who will make her reappearance in the ontralto role of the oratorio after quite a time of retirement. Hugh J. Williams will be the tenor and Meut. Henry L. Perry, famous basso, just returned from the war, will render the basso part in the uniform of the United States Army, lending added atmosphere to the wonderful ensemble. The usual chorus of two hundred, all veterans of Stabat Mater performances, and Steindorff's own orchestra of sixty will give the usual great "misen-scene" to the event. Yearly this Greek Theatre festival is becoming more important, and with every revival Steindorff has succeeded in raising even his own high standards, but this year's concert promises to be by far the most impressive of the eight that have preceded it. The concert program which precedes the Stabat Mater is especially well selected, including orchestral works and the rendering of the soprano aria from the oratorio "Eli" by Costa (I will extoll thee). Steindorff will conduct the Dirge from MacDowell's second Indian suite, played in memory of the glorious American heroes who fell in the war, and the

Larghetto from the second, D major, Beethoven Symphony. The affair, as usual, is under the direction of the Musical and Dramatic committee of the University of California, Samuel J. Hume, chairman, and Selby C. Oppenheimer, for the ninth time in as many revivals, is the business manager. Tickets are selling at the Sherman, Clay & Co. stores in San Francisco and Oakland, and at the usual places in Berkeley.

MABEL GARRISON'S MAGNIFICENT PROGRAMS

In Mabel Garrison, America boasts an operatic star and "Concert Queen" for whom no apologies may be made, and who need fear no comparison with the great singers from abroad. Hardly an adverse criticism has ever been aimed against this beautiful Baltimore girl who, without even a trip to Europe, has established herself as one of the greatest of the world's singers. Brilliant as Miss Garrison's achievements have been in opera, and there is no gainsaying her exalted position in that field, her superb artistry in concert has called forth equal admiration in a hundred cities, where she has been unanimously acclaimed.

It is no less an artist, superb in every attribute, that Manager Selby C. Oppenheimer announces as the last of his long series of visiting stars for this season, for the young impresario will present the irresistible Garrison in two recitals at the Savoy Theatre on the Sunday afternoons of April 20th and 27th (Easter Sunday and the Sunday following). Garrison will be the fifth of the string of American songbirds sponsored by Oppenheimer this season, each one of whom has done much to establish the claims that America can and does produce singers as great and as attractive as the older world. Give Americans a chance in music as well as in the other arts and Oppenheimer claims no regrets will be forthcoming. Glance at the two Garrison programs, they are magnificent. Listen to a Garrison record and prepare for the method of rendering the various numbers in the Garrison style. Do this and you will be among the many who will flock to the Savoy to hear this diva sing. With George Siemenn, famous composer, pianist and accompanist as her assisting artist, Miss Garrison will give programs as follows:

Sunday afternoon, April 20th—(a) Shepherd! Thy Demeanor Vary (Brown), (b) Cant de la Verge (from an old Spanish Mystery play), (arranged by Kurt Schindler), (c) Scene at Runde, "Non Je ne Veux pas Chanter," du Billet de Loterie (Isouard); Aria, "Ah fors e lui" from La Traviata (Verdi), (a) Hymn to the Sun: Air from the opera "Coq d'Or" (Rimsky-Korsakoff), (b) L'oiseau bleu (Debussy), (c) L'ombre des Arabes (Debussy), (d) Vous Dansez Marquise (Lemaire-Pasternack); (a) Tranquillity (Arthur Foote), (b) Just for This (Humphrey Mitchell), (c) Possession (Sharp), (d) Baby (George Siemenn), (e) Nobody Knows de Trouble Ah Sees (Negro Melody), arranged by Rosamond Johnson; Folk Songs—(a) Oj ty divcino (Russian), (b) Billie Boy (Kentucky), (c) De Ol' Ark's a Moverin (Negro Melody), (collected and arranged by David Gulon), (d) When I was Seventeen (as sung by Jenny Lind) (Swedish), (e) Kom Kijra (Norwegian Echo Song).

Sunday afternoon, April 27th—(a) Mermaid's Song (Haydn), (b) Il regardait mon bouquet (Monsigny), (c) "Ah che amando" from Ratto del Seraglio (Mozart); Polonaise: "Je suis Titania" from Mignon (Thomas), (a) Nocturne (Faure), (b) Chanson Norvegienne (Faurdtrain), (c) Danse sacree (Georges), (d) Mandoline (Dupont); (a) Invocation (Campbell-Tipton), (b) Just Before the Lights are Lit (Gena Branscombe), (c) There was a Star (Humphrey Mitchell), (d) Pirate Dreams (Charles Hueter), (e) In March (George Siemenn); Folk Songs—(a) I'll Walk With My Love (Old Irish), (b) The Nightingale (Lonesome Tunes) (arranged by Howard Brockway), (c) Afton Water (Scotch), (d) Els tres Reis (Old Catalan Nativity Song) (arranged by Kurt Schindler), (e) Massa's in de Cold, Cold Groun' (American), (f) Tu (Spanish).

Get Garrison tickets in advance. You will want to hear her, and so will every music lover, and the Savoy should not be able to hold all who will be interested in this superlative and foremost American star.

PACIFIC MUSICAL SOCIETY CONCERT

H. B. Pasmore Part Songs Make an Excellent Impression Under Direction of the Composer—John Faivre, Cellist, and Mrs. Price Also Score

By ABBIE GERRISH JONES

One of the most enjoyable concerts given this season by the Pacific Musical Society was that of Thursday evening, March 27th, as usual, in the Colonial Ballroom of the St. Francis Hotel. The program was marked by somewhat unusual features which made for added interest and won enthusiastic approval from the audience. The opening number, Sonata in B flat minor, Op. 35, by Chopin, was given

with artistic finish and an interpretation that showed deep study of the composer, by Esther Deininger, the precision of her attack, clarity of tone and quiet poise all showing the influence of Godowsky, with whom Miss Deininger studied last year.

The choral work of the club under the direction of Henry B. Pasmore presenting five compositions of Mr. Pasmore arranged for women's voices, met with hearty appreciation, the chorus doing most creditable work, considering the short training given them in preparation for this concert and the encouragement was such that it is hoped that more of this sort of work may be undertaken in the future. The group of five songs given showed a diversity of style, all being tuneful and charming in character. Mr. Pasmore possesses that rare gift of melody which carries where the more modern harmonic intricacy fails. Raymond White accompanied the choral.

Young John Faivre, though handicapped in his study by blindness, made a deep impression with his splendid work shown in his 'cello numbers, displaying a fine technic and depth of feeling which would have showed to even better advantage with a better instrument. When it is taken into consideration that all music has to be dictated to the blind in their study of any instrument whatever, it assumes greater proportions in the mind of an observer and the wonder grows, as to how in an instrument where the tone is made and not set as in the piano, a person deprived of sight can acquire any dexterity at all, though it may become an advantage, once mastered, as Casals always shuts his eyes during the performance of any composition. The young 'cellist has the distinction of directing a small orchestra, it is said. He was accompanied by Mrs. Josephine Swan White, on the piano.

Marie Partridge Price was the vocal soloist of the evening, and was in splendid form, her group of four numbers being greatly enjoyed and displaying to advantage the purity of a charming voice, her work being marked for the perfect legato for which she is famous. In this group Uda Waldrop was the ever sympathetic and artistic support to the voice. The program follows: Sonata in B flat, Minor Op. 35 (Chopin), Esther Deininger; Part Songs for women's voices (Henry B. Pasmore)—The Jay is a jovial bird (words by Charles Keeler), Oht That we two were maying (words by Kingsley), Beware! (words by Longfellow), I made a little song one day (words by Herbert Bates), The Brass Band (words by Charles Keeler), under the direction of the composer, Raymond White at the piano; Allegro Appassionata (Saint-Saens), Devotion (Popper), John Faivre, 'cello, Mrs. Josephine Swan White at the piano; The Rose has charmed the nightingale (Rimsky-Korsakoff), The Bride Song (Rimsky-Korsakoff), Petites Roses (Cesek), How Much I Love You (La Forge), Marie Partridge Price, Uda Waldrop at the piano.

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NEW YORK OPERA AND CONCERT SEASON NEARING THE END

Society of American Singers Announces More Ambitious Plans Than Ever
—Philharmonic and Russian Orchestras Give Closing Concerts of
Season—New York Symphony Orchestra Invited to Visit France—
The Wannamaker Organ Heard in Philadelphia—
New Musical Plays

New York, April 6.—William Wade Henshaw's Society of American Singers, who have been giving light opera at the Pearl Theatre, have emerged successfully from their revival of "Patience" and last Wednesday revived "Iolanthe," with William Danforth as the Lord Chancellor, Craig Campbell as Strephon, Cora Tracy as Iolanthe, Gladys Caldwell as Phyllis, and Bertram Peacock, Herbert Waterous, John Phillips, and Kate Condon in the minor parts. The season at the Park will be brought to a close with a gala performance of "Robin Hood" next Saturday night. The society is planning a season of light opera to begin early next fall, in which each opera will be given for a single week only, a new opera to be presented

"Poeme Satanique" and Moussorgsky's "Pictures from an Exhibition" were also played and well received. But the toccata and "Sarcasms" were what the audience applauded most.

President H. H. Flagler announced at the annual meeting of the Symphony Society that the French government had invited the New York Symphony Orchestra to pay a visit to France, at a time to be selected by the American organization, in return for the courtesy shown on the recent tour of the orchestra of the Paris Conservatoire. The secretary of the Symphony Society was instructed to thank M. Lafere for the honor of the invitation. While it is admittedly impossible to send 100 players at this time, the idea of such a tour next year is being seriously entertained by President Flagler and Walter Damrosch, dean of the American conductors.

At the close of the Philharmonic Society's season which took place last week in Carnegie Hall with the 1,336th of the organization's existence, Henry E. Cooper announced the good news that the inevitable deficit of an unusually trying season had been covered by contributions made by 167 ladies and gentlemen whose names appear in the notice issued by Treasurer Cooper. The Philharmonic Society is our most venerated musical institution. At its next to the last matinee the program included Mendelssohn's "Fingal's Cave" overture, the Unfinished Symphony of Schubert. Conductor Josef Stransky was the recipient of many congratulations upon the close of a most successful season from an artistic standpoint.

Eminent musicians, including famous orchestra leaders, assembled Thursday night in the Wanamaker store, Philadelphia, in response to John Wanamaker's invitation to listen to a concert of music for orchestra and organ on the occasion of The Musicians' Assembly, a local festival. The Wanamaker great organ, said to be the largest in the world, was played in association with the orchestra by the famous French organist, Charles M. Courboin.

"Take It From Me," a musical play with music by Will R. Anderson and book and lyrics by Will B. Johnstone, opened last Monday night in the Forty-fourth Street Theatre. The tunes are spirited, the costumes and scenery attractive, and the entertainment wholesome.

"The Kisa Burglar" moved over to the Nora Bayes Theatre last Monday night, the fourth theatre it has been in since it was first presented. Musical plays continued at the theatres are "Monte Cristo, Jr.," at the Winter Garden; "Oh, My Dear," at the Princess; "Tumble In," at the Selwyn; "Some Time," at the Casino; "Somebody's Sweetheart," at the Central; "Listen Lester," at the Knickerbocker, and "The Velvet Lady," at the New Amsterdam.

"A Night Off," one of the great Daly successes, has been set to music by Hugo Frey, and will be presented at Ford's Theatre, Baltimore, tomorrow night, with a cast including Carolina White, one of the popular prima donnas of the Chicago Grand Opera Company. In the closing and most successful years of his career as a New York manager Augustin Daly presented all the musical plays which George Edwards offered the London public. "San Toy," "The Geisha," and "The Runaway Girl" are well remembered among them. Mr. Daly, however, never presented a musical version of one of his own plays. It is to be done now by Richard Lambert. The first will be "A Night Off."

Gavin Dhu High.

THE VICTORY LIBERTY LOAN

In preparation for the Victory Liberty Loan Campaign, the headquarters' staff of the Northern California Liberty Loan State Central Committee at 430 California street has been brought to full "war time" proportions. Local campaign headquarters are being opened in each

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JOHN McCORMACK

The Famous Tenor, who will appear at the Civic Auditorium next month

every Monday evening. The repertoire to be given will embrace thirty or forty light operas selected from the best American works of De Koven, Herbert, Edwards and others; a cycle of twelve Gilbert and Sullivan operas, and a number of lighter and more popular works of the French and Italian schools of opera comique, all in English.

Louise Homer returned to the Metropolitan Thursday evening to sing as Nancy in "Marta," the one performance still owing the American contralto when she finished her regular engagement in midseason. Caruso, as Lionel, sang for the sixth time to the Thursday evening audience. Mme. Barrientos and "The Last Rose of Summer" helped the crowd to forget a Spring freshet, while Didur, Malatesta, and Laurenti reappeared, and Lavinia Puglioli, Nazzarina Malaspina and Louise Tozier were the Three Maids of Richmond Fair. The sprightly music went with zest under the Bodanzky baton.

The Russian Symphony Society brought its sixteenth season to a close during the past week. Modest Altschuler still its conductor. For its list of novelties brought to New York, and many smaller cities for a first hearing, the Russian Symphony can claim a record probably unequaled by any similar society.

Serge Prokofieff, the Russian pianist, played his third recital at Aeolian Hall last Sunday afternoon under the management of Haensel & Jones. His program was all-Russian, including two compositions, of First Sonata F minor, three gavottes, two "Grandmother's Tales," and a toccata, Scriabine's

of the forty-nine counties in Northern California.

Charles R. Blyth, chairman of the Northern California committee, has re-established his contacts with all the county committees and expects the preliminary campaigns to be in full swing within the next five days. Committee meetings are being held almost daily.

As formerly, the campaign in California will be handled as two units, the Northern and Southern districts. Chairman Blyth will direct the work in forty-nine counties, with Carey S. Hill acting as campaign manager as in previous loan campaigns. Henry S. McKee, of Los Angeles, is Southern California State Central chairman.

Carter Glass Secretary of the Treasury, has announced the dates upon which payments will be required on the notes of the Victory Liberty Loan as follows:

- 10% with application on or before May 10th.
- 10% on or before July 15th.
- 20% on or before August 12th.
- 20% on or before September 9th.
- 20% on or before October 7th.
- 20% on or before November 11th, with accrued interest on deferred installments.

Payment in full can be made on May 20th, the 10% required with application having been duly paid on or before May 10th. Payment can also be completed on any installment date with accrued interest.

Four German prisoners will tour California, Arizona and Nevada with the Victory Liberty Loan Trophy Train, but they will not be real live Germans. Among the thousands of exhibits which the United States government sent to San Francisco for this train, were four distinctive German uniforms, together with complete equipment. It was the intention to fill these uniforms with live models but Americans who were willing to pose as Germans were hard to find. As a result the "German prisoners" will be of wax.

While it has been necessary to use substitutes for Germans, the other thousands of exhibits will be distinctly real, each and every piece of armament was either used in Europe by the Huns or Allies, or prepared for our own armies. The German Albatross six-cylinder aero-

plane, the first to be exhibited in the West, was shot down in Flanders. It requires more than half a flat car.

The whippet tank, which will be driven from the train in each of the 150 towns at which the train will make stops, was manufactured in America and is one of those with which Pershing broke the Hun lines. Six cars will make up the Victory train now being assembled in the yards of the Southern Pacific Company. The Victory special will start from the Embarcadero at 2 o'clock Saturday afternoon, April 12th.

OAKLAND MAY FESTIVAL

Oakland is to have a May Festival of Music and Pageantry, May 1st, 2d, 3d and 4th, which will attract wide attention throughout the State. May 1st, 2d and 3d the California State Federation of Musical Clubs will hold its annual convention in Oakland. The Wednesday Morning Choral Club of Oakland, of which Mrs. N. A. Koser is president, and Paul Steindorff is director, will be the hostess organization for the convention. Musical programs and a discussion of "live" topics of interest to musicians will be given, including a public concert for which arrangements are being made for the appearance of soloists of national reputation.

Saturday morning the session will be devoted to a Round Table discussion of community singing and community music in general. This will be conducted by Alexander Stewart, district representative for the Pacific Coast of the Community Singing Division of War Camp Community Service. Saturday afternoon and evening will be given over to pageantry and the social phase of the convention. In the afternoon the annual May Day Festival of the Recreation Department of the City of Oakland will be given, taking the form this year of a water pageant on Lake Merritt. Saturday evening the annual Ad. Masque ball of the Oakland Advertising Club of the Chamber of Commerce will take place in the Civic Auditorium.

This is one of the great annual events in Oakland. The convention and festival will close on Sunday afternoon, May 4th, with a great Festival Community Singing program given in the Civic Auditorium under the direction of the

War Camp Community Service co-operated with the Federation of Musical Clubs, the Wednesday Morning Choral Club and all the musical organizations of the Bay cities. Music by Army and Navy bands, choruses by various groups of singers, and a great Community Sing will be featured upon this occasion in honor of the men of the service.

SAM MANN AT THE ORPHEUM

There will be seven new acts and only one holdover in next week's Orpheum bill. Sam Mann, whose ability as a character actor has established him as one of the greatest favorites in vaudeville, and who in spite of his long absence from this city is still remembered on account of the great comedy hit he scored in "The New Leader," will appear in his latest success, "The Question." It is a one-act domestic comedy by Aaron Hoffman, of an absolutely new type. To divulge the story would be to detract from its effectiveness. Suffice it to say that Mrs. Mann has a vehicle that totally eclipses his previous efforts and that aided by an excellent company he furnishes delightful entertainment.

The Mosconi Brothers, who have been honorably discharged from the army, have returned to vaudeville. They will be seen in what they call "Dancing Odds and Ends." It is a dancing symposium—a little of this style and a little of that style done with a style that is essentially their own. Polly Moran, who a few years ago left the two a day for pictures and became generally known as "The Female Charlie Chaplin," and as Sheriff Nell of Mack Sennett's comedies, is back again in vaudeville funnier and more popular than ever. Agnes Berri and Irene Jonani, from the Chicago and Boston Grand Opera Companies, in which they successfully sustained important roles, will render an enjoyable program of song. Helen Scholder, an eminent cellist, who has met with great success on the concert platform, and of whom the musical critic of the New York Times said, "Miss Scholder's playing made a deep and lasting impression. In her hands the cello becomes an instrument of ravishing beauty with a tone pure, warm, estatic and passionate," will be heard in favorite numbers.

The Fantino Troupe of acrobats combine skill, grace and agility. They pre-

sent a number of new and hazardous aerial feats in rapid succession. Paul Dickey and Company will repeat "The Lincoln Highwayman," which has scored a tremendous hit. Charles Irwin, who served with distinction with the Royal Inniskillion Fusiliers some years ago, and who made for himself quite a reputation in camp theatricals, has been for some time one of the most popular "Single" entertainers in vaudeville. He styles his act "Comin' Through the Rye," and every moment of it is well worth while.

ROAD TO HAPPINESS AT ALCAZAR

"The greatest thing a human being can do is—to do his duty." That is the keynote sounded in the emotional gamut of "The Road to Happiness," another famous play of national repute that will be acted for the first time in San Francisco by the pliant and artistic New Alcazar Company, commencing at next Sunday's matinee. It seems to be the special mission of the Alcazar to bring to our people a great diversity of successful plays that they otherwise would never see. "The Road to Happiness" is by Lawrence Whitman, the pen name of a delightful eccentric comedian, William Hodge. It kept him so busy during its long runs in the East that he did not reach the coast. It is a charming story of life in one of Central New York's picturesque valleys.

While it is called a comedy, there are moments in the four acts when melodrama looms large just around the bend of the road. Without any suggestion of propaganda it glows with humor, harmony, health, gladness and glad cheer. Walter P. Richardson, who has demonstrated that a leading man may be a regular human being, will have Hodge's delightfully droll and whimsical role of Jim Whitman—a versatile fellow who is horse doctor, village carpenter, budding lawyer, serene philosopher and the comfort of the community. Belle Bennett, the beauteous, has one of the most fascinating parts that has fallen to her and the big cast is full of distinctive character types. For Easter week comes the New York, Boston and Chicago laughing success, "Sick-a-Bed," which, despite its title, is full of contagious fun and ardent sentiment. It is a Klaw and Erlanger production, also new to San Francisco.

KOLB AND DILL AT CURRAN

Kolb and Dill are renewing their popularity at the Curran Theatre, where the inimitable comedians returned last Sunday night in "As You Were," their most successful musical farce. The piece is even brighter than before. "As You Were" owes its book to Max Dill, the clever lyrics are the work of Harry Williams and the music was written by Leo Flanders.

The stars, as the doctor and undertaker of the small town of Liberty, State of Democracy, indulge in some of their famous arguments, the aggressive Kolb combating the cheerful idiocies of the rotund Dill. They are absolutely inimitable and their fun in "As You Were" is of a healthy, wholesome sort that makes for unrestrained laughter.

The former cast of favorites is in support, embracing Julia Blanc, Marie Rich, May Cloy, Ethel Martelle, Robert Banta Jr., Max Steinle, Jack Rollins and Frank Bonner, while the bevy of "fashion girls" is just as alluring and as stunningly gowned as before. The second week of the engagement begins next Sunday night, April 12.

MUNICIPAL ORGAN RECITAL

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium includes the overture to Wallace A. Sabin's music drama, "St. Patrick at Tara," which was produced some years ago at the Bohemian Club Grove, and the intermezzo from Edward F. Schneider's symphony, "In Autumn Time," which was first performed by the San Francisco Symphony Orchestra under Henry Hadley's direction in 1913.

Other selections to be played by Lemare on the big organ are the "Largo" from Dvorak's "New World" symphony, Sullivan's "The Lost Chord," and the overture to Mozart's "Magic Flute." An improvisation also will be given by Lemare, based on a brief theme submitted by some person in the audience. Everybody is invited to offer themes. The recital begins at 8:30 o'clock. A nominal admission charge of 10 cents is made.

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STELLA JELICA AT FAIRMONT

Mme. Stella Jelica, the coloratura soprano who has sung so often at the Fairmont Hotel, will again be the vocalist at the Lobby Concert of this Sunday evening at 8:45, when she will be heard in the following numbers: Rossignols Amoureux (Old French Aria), (Rameau), (a) Lass with the Delicate Air (Old English), (Arne), (b) Within a Mile of Edinboro Town (Old Scotch), (c) When Love is King (Old Irish), Mad Scene from Lucia (Donizetti), flute obligato by Brooks Parker. The instrumental portion of the program, under the leadership of Rudy Seiger, will be as follows: Agnus Dei (Bizet), (a) Menuet from L'Arlesienne (Bizet), (b) I Love Thee (Grieg); Indian Love Lyrics (Finden); Violin solo, Ave Maria (Schubert), Rudy Seiger; The Palms (Faure), Walter F. Wenzel will play Mme. Jelica's accompaniments.

Director Rudy Seiger, his brother, Charles Seiger, and John Smith will be the soloists at the concert in the Sun Court of the Palace Hotel this Sunday evening at seven o'clock. The program to be played by the Palace orchestra of twenty-five selected musicians is as follows: Grand March, Le Prophete (Meyerbeer), Inflammatus (Rossini), Waltz, Les Dernieres Gouttes (Kratzi), Mazurka, La Boulognaise (Matt), Overture, Sakuntala (Goldmark), Excerpts from Cavalleria Rusticana (Mascagni), (a) Selection, Fortune Teller (Herbert), (b) Starlight (Stampe), Xylophone Solo, Charles Seiger; Violin Solo, "Meditation" (Massenet), Rudy Seiger; Piano solos, (a) Polonaise (Paderewski), (b) Octave Study (Godard), John Smith; The Palms (Faure).

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MUSICIANS WELCOME RETURNING BRETHREN

All Day Festivities of Musicians' Union at Auditorium
In Honor of Soldiers and Sailors Returning
From France

By GEORGE BOOSINGER EDWARDS

One hundred and twenty-six members of the San Francisco Local No. 6, A. F. of M., served under the United States flag in France. And one hundred and twenty-six have returned (or are returning), making so striking a record of service without casualty that it was inevitable a great demonstration should be made as a welcome in their honor. So the City of San Francisco, in co-operation with the Musicians' Union, set apart Monday last for an all-day festival at the Civic Auditorium in honor of the returning soldier-musician heroes.

The first event was a concert at high noon by the combined orchestras of the city, numbering from 200 to 250 musicians. The program was opened by a short and stirring address by Philip H. Sapiro, chairman of the committee, through whose untiring efforts all the myriad details of the great Day were successfully accomplished. Various orchestra numbers were conducted by Alfred Roncovieri, Superintendent of Schools of San Francisco; Paul Steindorff, Director of the Oakland Municipal Band; Rudolph Selger, Ferdinand Stark, Dr. Carlos de Mandil, Gino Severi, and Herman Heller. L. W. Ford acted as concertmaster. Speeches were made by Acting Mayor Ralph McLeran, and President Walter Webber of the Musicians' Union, of welcome on behalf of the City and of the Union respectively. It should not be omitted that the vast crowd of school children grouped according to their respective schools, entertained the citizen audience before the program began, with "yells" of new and wonderful manufacture.

During the afternoon "open house" was held at Union Headquarters in Haight street. Here was hand-shaking and "do-you-remember"-ing in good old home-coming style. At 5:30 the members repaired to the Auditorium once more, and sat down to an elaborate banquet. Chairman Sapiro introduced the various speakers in his happy way between courses. The speakers included President Webber, Secretary Greenbaum, Treasurer King, Supervisor Hines, besides many others who are not members of the Union, but have shown at various times their practical faith in it and enthusiasm for it.

After the banquet followed the ball, and the great festival was fittingly brought to a close with dancing. The celebration was a gigantic undertaking, carried through with enthusiasm and sincere appreciation on every hand, and both city and musician representatives as well as the returning "boys" should feel gratified at the pleasure and gratitude it represented.

FANNING'S CANADIAN TOUR PERFECT TRIUMPH

Distinguished American Baritone, and His Able Accompanist, H. B. Turpin, Appear Before Packed Houses All Along the Line

The Pacific Coast Musical Review is in receipt of authoritative information that Cecil Fanning's Canadian tour has been a perfect triumph all along the line. On Thursday evening, March 27th, he appeared before a packed house in Vancouver, B. C., and the wildest enthusiasm prevailed. It was noted that Mr. Fanning attracted a much larger audience than Casals, who appeared in the same hall a week previously. Mr. Fanning and H. B. Turpin, the exceedingly skillful pianist and accompanist, are to appear in San Francisco during the latter part of this month under the direction of Mrs. Jessica Colbert. The following criticism, which appeared in the Vancouver Daily Sun of March 28th, verifies the information received at this office:

"Mr. Fanning knows that every song has an atmosphere of its own and that it also has a texture running through the material of its composition. In his singing there is always the response of the voice to the play of feeling, for it is well to bear in mind that no singer can accomplish all that is within the scope of his voice in the matter of interpretation unless that voice is perfectly disciplined. Throughout the rendering of his program on the present occasion Cecil Fanning, unlike the majority of singers, never failed to unite voice and brain in delivering the message. His singing of the Gretry air from "Richard Coeur de Lion" and the Massenet "Vision Fugitive" were invested with infallible dramatic instinct, intelligent phrasing and finely polished diction, while his versatile talents shone "Archibald Douglas," in which the stimulation of the a Passe," Pessard's "Bonjour, Suzon!" and that wonderfully impressive patriotic narrative of Debussy, the "Noel des Enfants Quo N' Ont Plus de Maisons." Again, Mr. Fanning commanded warm admiration for his graphic delineation of Loewe's dramatic ballad, although singing with fine feeling, took undue liberty various voices was enunciated in realistic fashion. By way of happy contrast the artist delighted his hearers with a group of charming folk songs, two of which, "Dame Durden" and "My Man John," were articulated with remarkable play of expression and keen musical perception. In the old familiar Welsh air, "All Through the Night," however, Mr. Fanning, here one has to praise the artist for his treatment with the tempo which, in the humble judgment of the writer, was somewhat slugging. A group of excellent items by Hayden Wood, Arthur Penn and Sidney Homer, were later given with delightful effect and here one has to praise the artist for his treatment of Wood's "Roses of Picardy," which was sung with keen poetic beauty, as it ought to be sung. Mr. Fanning concluded his program with a trio of fine patriotic numbers, all of which he rendered with aristocratic taste and much warmth of expression. Dur-

ing the evening the artist was obliged to respond to a succession of rousing recalls which one is thankful to say were thoroughly earned.

"The accompaniments were admirably played by Mr. H. B. Turpin, who revealed his pronounced gifts in the art of *collo parte*.—R. J."

THE ANNUAL JINKS OF S. F. MUSICAL CLUB

Considered the Most Cleverly Conceived and Most Successful Program Given by This Organization—Entertainment in Form of Cabaret

By ABBIE GERRISH JONES

By far the most cleverly conceived and most successfully carried out of any program of its kind ever given by the San Francisco Musical Club, was that of the Annual Jinks, which was given at the St. Francis on the afternoon of Thursday, April 2d, and though no guests are allowed at these functions, the tables, arranged cabaret fashion around the room, leaving the center of the floor clear, were all full. This was the keynote of the program arrangement,—that of the cabaret, and after each number had been given the performers descended the wide steps provided from the stage to the floor and gave the finale of each number among the auditors.

The opening number was a Farce satire, from the clever pen of Marion Cumming, which was entitled "L'Odio Dei Tre Regine,"—(The Hate of Three Queens), and was presented as an "Antidote" to "The Love of Three Kings." "A screen drama in One Scream." It was certainly a scream and the audience was vastly entertained with the rivalry among the screen characters presented, Gerry Hurrah, (Flora Bruner) The Vampire; Veda Hara (Lillian Birmingham) and Sary Hickford (Sarah Wafer), being the deadly rivals for prestige as Queen of the Movies. "Sary Hickford" of course wins out and to the sound of Mendelssohn's Wedding March from the "Orchestra" (Maude Wellendorf) heads the procession with Hugless Darebanks and the characters march down and off the stage. The other characters were: Mald, Nancy Cooper; Mrs. Squirm and Wrasle, Laura Mullgardt; Escamillo, the Toreador, May Shannon; Marguerite, Christine Hart; Faust, Evangeline Ayres; Mephisto, Margaret Rowe; Hugless Darebanks, Gertrude Canney. The scene is laid in the ante-room of the Metropolitan Opera House, New York, "Any Old Time," which accounts for the presence of the array of operatic characters.

"The Orchid Song," the words by Marion Cumming and the music by Josephine Crewe Aylwin, was one of the daintiest creations musically and otherwise, that it has been my good fortune to see and hear for many a day. Words and music are unusually catchy, and it was sung by Mrs. Arthur Hill, soprano, and Mrs. J. P. Goghlan, contralto, with violin obligato by Mrs. William Poyner. All three were dressed in Orchid costumes, the two singers carrying baskets of flowers with orchid streamers, and at the end of the song all three waltzed down the steps, a la cabaret, and waltzing about the room among the tables, the singers threw flowers among the auditors. Altogether, it was as charming a creation every way as can well be imagined, and is well worthy of any stage.

The "Imps of Darkness," programmed as "Topsy and Co.," were portrayed by Mrs. Perham Nahl and Mrs. John R. Mackay, who "did themselves proud" and convulsed the audience, keeping up a running fire of "Coon-talk" while distributing home-made doughnuts. Mrs. Nahl was the narrator and was particularly realistic, though she affirmed that she would probably "Talk Coon" for a month to come as a result. The "Carol Sisters," Mrs. Bruner, Mrs. Stoll and Mrs. Mosher, gave delightfully songs of the Long Ago, dear to the hearts of all the older generation, and the "Mocking Bird," given in trio form, was particularly good. Mrs. Bruner taking an obligato in which her voice showed in its best form the clarity and sweetness fittingly suited to the bird-notes of the obligato.

Mlle. Katinka and her dancing maidens was a number given in Oriental gorgeousness, by Mrs. James Pressly, who sung the strains to which she and her maidens,—Marie Lund, Grace Gill, and Ernestine Gunn performed the figures of an Oriental dance. Mrs. Richard Rees as "Madame Reeseette Guilbert," sung in Frenche Pessant costume, a number of songs native to that country among which the popular "Mardelon" was a charming number, acted out in keeping with the lines. Mrs. Rees gave a little preliminary "talk" in broken English which added not a little to the illusion. She was enthusiastically endorsed. Emilie Lancel as a youngster in a white pinafore sung "If no one ever Marries Me," in which she had the assistance of her doll "Mary," who added the necessary touch to a delightful number.

The program closed with the "Fashion Show" of Madame Reene-Mage, a wonderful display of character reviews in which many a clever satire brought down the house. The list was on the program, the names of the participants being somewhat disguised but easily decipherable by those who were familiar with them. During the tea which followed the program many of the club members were found to be in costume which lent an air of festivity to one of the most enjoyable affairs ever given by the San Francisco Musical Club.

THE NASH CONCERTS

The Nash Ensemble announces a series of six concerts to be given at the St. Francis Colonial ballroom, Friday afternoons, April 11th, 25th, May 9th, 23d, June 6, 27th, at 2:15. The personnel of the Nash Ensemble, which is the only permanent combination of piano, strings, and wind instruments, remains the same as in previous seasons: Miss Carolyn Augusta Nash, piano and violin; William Albert Prior, violin; George von Hagel, violoncello; Louis J. Previati, contrabasso; Brooks Parker, flute; Frederic

C. Zeh, flute; Astorre Lombardi, oboe; Nicola Zannini, clarinet; Franz Emil Huske, horn; Eugen B. La Haye, bassoon.

At the first concert the following program will be rendered: Quintet in E flat for piano and wind instruments (Mozart), Miss Carolyn Augusta Nash, piano, Astorre Lombardi, oboe, Franz Emil Huske, a brilliant effect in Bemberg's "Patrouille ou 'Amour bassoon; Horn solo, Romance (Saint-Saens), Franz Emil Huske; Bassoon solo, Aria (Bach), Eugene B. La Haye; Quintet in F for piano and wind instruments (Pauer), Miss Nash, Mr. Lombardi, Mr. Huske, Mr. Zannini, Mr. La Haye.

CHICAGO PAPERS PRAISE SCHUMANN-HEINK

Daily Papers of Windy City Unanimous in Enthusiastic Tributes to Great Prima Donna Contralto Who Packed All Her Houses There

The following two extracts from the Chicago American and the Chicago Daily Journal of March 3d are representative of the unanimous approval accorded Schumann-Heink at her recent Chicago concerts:

Famous Singer Gives Recital

What is probably the most remarkable example of vocal rejuvenation in this decade became apparent on the stage of Orchestra Hall yesterday afternoon. It was a song recital by Mme. Ernestine Schumann-Heink, but Schumann-Heink as she has not been before in many a long day. This well-known contralto will, perhaps, not take exception to being termed a veteran among singers. She was well known in America twenty years ago and more; she has sung in recital and opera more or less continuously since. Up to yesterday I believed that no voice could withstand the onset of years; that Mme. Schumann-Heink and her voice were growing old together, mellowly, comfortably, gently, but at the same time certainly.

Observe that the belief endured until yesterday. For when she came upon the stage of Orchestra Hall and opened her mouth to sing it was as though twenty years had fallen away from her. Her voice was as though in the full flush of her most vigorous maturity. She began her recital with a touch of almost insolent power, reintroducing herself with the "Vitel-lia" aria from Mozart's "Titus," which is as though a soprano began a performance with the mad scene from "Lucia." Melba does this, but very few others dare. Here was the Schumann-Heink voice just as it used to be. The tonal solution of continuity between lower and middle registers had disappeared; the formerly famous resounding organ tones of the low voice which I had not heard from her in years were back again in full power; the voice ran high and easily, then ran low just as easily; in between times there were trills and coloratura effects that many a younger might envy. It was startling to hear her, because it was so different from what had been expected. Where she has discovered this fountain of vocal youth it is impossible to say, but she has found it. Years showed only where they should have showed gratefully, in the manner of voice control, in the dignity, poise and authority of interpretation. It was as though a young but mature throat were being controlled by an old, wise and experienced brain, and it was one of the most astonishing and enthralling musical happenings that have come this way in a long time.—The Chicago Daily Journal, March 3, 1919.

Chicago Again Acclaims Its Opera Queen

The queen of all contraltos is Ernestine Schumann-Heink. If her reign began forty-one years ago, as she so touchingly admitted from the platform of Orchestra Hall yesterday, she is today no less a queen. Before the moving effulgence of her unique and deathless art, criticism is indeed mute. As DuMaurier made one of his characters say in "Trilby," "To sing like that is to pray." I dare say there is no man so insensible of the influence of such art that he can listen unmoved to this extraordinary woman.

Today, after forty-one years of vocal service, the tone of this incomparable instrument still pours forth in golden riches, a veritable treasure of warmth and color and emotional expression. After forty-one years, her breath resource is still of astonishing power, her control of all shades of dynamics still an obedient servant of her mind and heart, and her gifts of interpretation always inspired. What a record! What a standard for impatient youth of today! Schumann-Heink's art is not born of two or three years' work, but of years of living life and of unremitting study. Yesterday she was the embodiment of the song-ideal.

After an absence of many months the public welcomed her, acclaimed her. In veritable hosts they thronged the hall and packed the stage, eager to lay homage at the feet of this ever-young, ever-great, ever-wonderful artist. Everything she sang was perfectly sung.—The Chicago American, March 3, 1919.

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FAREWELL PRIEST OF COMMUNITY MOVEMENT

Fourth Lecture in Series by Head of University Music Division on Community Music Rouses Enthusiasm in Small Band of Devotees

By GEORGE BOOSINGER EDWARDS

Surely it was Arthur Farwell Yeats was thinking of when he wrote: "We who care deeply about the arts find ourselves the priesthood of a forgotten faith; and we must, I think, if we would win the people again, take upon ourselves the method and the manner of a priesthood." For it is only the spirit of priesthood that could have sustained Mr. Farwell's enthusiasm for Community Music through the four of his series of five lectures in the face of the small audience which gathered at the San Francisco Public Library Wednesday evening. But it was as apostles of this newest (and oldest) faith that his listeners received his message. Thus the reaction of speaker on audience was "circular"; and the attitude of each explained the fervor of the other.

The special subject was "Community Drama." As before in his lectures Mr. Farwell affirmed that the community movement "cannot be put ahead by articles or lectures; but by doing the thing." And that he is himself a doer as well as a talker—or even better than he is a talker—his history shows. I have a strong suspicion that something is happening at Berkeley, where Mr. Farwell has already inaugurated a Community Chorus Thursday evenings in the High School auditorium; something that is being done quietly and almost on the sly, from which may suddenly spring something astonishing.

For, according to the text (from Ecclesiastes) of this fourth discourse, "Out of much business cometh the vision." "Do the thing and ye have the power," wrote Mr. Farwell's kinsmen, Emerson. And it is this faith in doing, and the experimental attitude he adopts towards whatever the result may prove to be when people come together and sing, that constitutes his religious "method and manner."

An interesting description of the Masque of Caliban (drama by Percy Mackay and music by Mr. Farwell) formed the first half of the lecture. "A pageant is a drama of which the place is the hero, and its history the plot," defined the speaker. "When a city has expressed itself in this way it has sensed a real 'coming together' for the first time. The next step is the Masque, which is a pageant on universalized subject matter, as opposed to local. The Masque of

Caliban celebrated the Shakespeare Tercentenary." Then followed details of the great drama produced in 1916 in the stadium of the College of New York in which 5,000 people took part. The description of his own original methods of working out the music was not the least interesting part of the lecturer's story.

"But it is one way to 'jam down' on the people a drama composed for them and worked out through them by an artistic aristocracy. It is another thing to bring thousands of people together and say 'let's go out and perform a great service of song!' That is the democratic way. And the truest instance of community drama was the event called 'Song and Light,' which took place in Central Park later in the same year. It was suggested by the fact that with all the success of the community chorus, the lighting had hitherto been glaring and inharmonious. Creation of the new movement had begun. 'The word clothed in Music had been spoken. Now let there be Light!' And a certain student of geometry (such are the unlikely sources of inspiration in a democratic movement), solved the problem by working out great disks and panels of colored geometrical designs, to hang before the outdoor lights, so that from the point of view of the audience seated across the lake, the scene appeared a great cathedral without walls. Every white light was concealed."

The program of "Song and Light" consisted of standard choruses which had been worked out in the community chorus as described in the preceding lecture. At a certain point familiar airs were sung, the immense audience taking part, led by the chorus and orchestra. Then the orchestra and formal chorus were silenced, and the audience was left singing alone. The effect was described as overwhelming. The voices could be heard for miles, "for, strange as it may seem, voices carry much further than instruments."

GODOWSKY WILL TEACH IN MID-SUMMER

The second annual Master Classes, in piano study, with Leopold Godowsky, the great master presiding, will start in San Francisco on Monday morning, June 16th, continuing to July 18th. The master will follow very closely last summer's successful plans, and will accept not more than fifteen "master" pupils, and the usual number of listener or auditor pupils. Before the rolls are opened to new pupils. Godowsky's last season's students will be given a chance to claim their places, and those of his pupils who wish to join these wonderful classes this summer, are requested to

advise with Manager Oppenheimer at once. Particulars, rates, etc., of the Godowsky classes can be had from Oppenheimer at his office in the Sherman, Clay & Co. Building.

MATZENAUER INSPIRES FURTHER ELOQUENCE

One of the greatest admirers of Margaret Matzenauer, the magnificent contralto of the Metropolitan Opera Company, is James Gibbons Huneke, the brilliant writer and at present music reviewer on the New York Times. Mr. Huneke is constantly praising this great artist in his columns and only recently wrote: "As for Margaret Matzenauer, her art and personality transport the imagination to more exotic climes. That sombre and magnificent woman, who seems to have stepped from a fresco of Hans Makart, has brought back an element of lyric grandeur to our pale operatic life. She evokes and in her singing there is a largeness of dramatic utterance that proclaims her of the lane royal. Is it at all remarkable that I admire Matzenauer?" No, indeed, it is not. The answer is quite obvious.

WAR CAMP COMMUNITY SERVICE ACTIVITY

The War Camp Community Service has been invited to co-operate in the musical program of the famous Easter Sunrise Service on Mount Rubidoux at Riverside, California April 20th. Men who have returned from the service will be, the special guests of honor at this service. Marcella Craft, famous American soprano, will be the soloist, and the choral work will be directed by Alexander Stewart, district representative of community singing for the western division of the War Camp Community Service. Special permission for Mr. Stewart's services has been granted by Dr. O. F. Lewis of New York, national director of the community singing division of the War Camp Community Service. As many as 20,000 people have attended one of these Eastern services, and this year the attendance is expected to break all records. Preparatory to the Easter service, Mr. Stewart will conduct two community sings at Riverside under the auspices of the Riverside branch of the War Camp Community Service.

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IN
CAVALLERIA RUSTICANA

PACIFIC COAST MUSICAL REVIEW

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AN OPEN LETTER TO ARTISTS AND EASTERN MANAGERS SEEKING PATRONAGE ON PACIFIC COAST

A Few Undisputable Facts Which Both Artists and Managers Should be Glad to Know—Impossible for Artists Unknown to the Pacific Coast to Secure Large Audiences and Satisfactory Financial Returns—The Far West's Musical Condition and Managerial Situation—The American Artist's Wonderful Opportunity to Reap the Final Reward For his Unquestionable Skill and Artistry

By ALFRED METZGER

WHILE in many respects the war has been a severe misfortune to humanity at large and to individual people in particular, it also left its benefits. And among the minor benefits is unquestionably the opportunity presented to the American artist and composer, and the various scenic beauty spots of the nation to present themselves in their best light to citizens of the country who in the past could only see genius and scenic beauty in foreign lands. California has specially benefitted from the result of a willingness to become familiar with American scenic wonders, and the influx of tourists who used to visit Europe has become of great financial and social value to this State. For this reason the Pacific Coast Musical Review does not hesitate to assert that the season 1919-1920 will be, beyond a doubt, the most prosperous the State has ever experienced. And this paper is not the only publication which has noticed this, for we find in the Chicago Musical Times of April 6th the following brief editorial paragraph:

Owing to the limitations on foreign travel, California is in great good luck. Tourists are proverbially large spenders and every nook in California is crowded with them. They don't buy pianos—but they leave the money with which Californians can buy pianos. Thus far there is everything to warrant Mr. Dowling's prediction that 1919 will be a record-breaker in the music trade in California.

The Chicago Musical Times is a very conservative trade publication which is edited in the interests of the manufacturer and dealer, and it would not be an act tended to benefit the music trade to raise false hopes or indulge in an overdose of optimism. So, before the Musical Times would print such a paragraph it evidently must have investigated conditions thoroughly. And in doing so it has come to the same conclusion as the Pacific Coast Musical Review, for what is true of the music trade is equally true of the musical profession in so far as the influence of the tourist trade upon the musical activities is concerned. Now, California with a population of 3,119,412, according to estimated statistics of August 1, 1918, and Oregon and Washington with another three millions, visiting artists and organizations are enabled to appear before a population of over seven millions if we include British Columbia, Arizona, New Mexico, etc., on the Pacific Coast. This is a field that should not be lightly considered by either artist or managers who seek patronage in this part of the country.

Before we go any further we wish to state that unless an artist or manager really intends to make the Pacific Coast a field for his or her artistic operations, and unless he wishes to be convinced that Pacific Coast patronage can not be secured solely through advertising in journals of national circulation published in the East, the following article is of no value to him. But if he seriously intends to open up a great field for his artists, and particularly artists who are not yet too well known in the West, he will find the following honest and straightforward consideration of actual conditions a great help in his efforts.

We presume that every artist and

manager wishes to make his Pacific Coast tour as profitable as possible. We also presume that artists and managers who succeed in reaping big financial rewards in this territory are not adverse to expending some of these gains in the territory wherein they secured them. Mme. Schumann-Heink has always been one of the most generous among the artists in this respect and we believe she has no reason to regret her generosity, for her popularity on the Pacific Coast is as great as everywhere else. And if Mme. Schumann-Heink can see the justice and fairness of this proposition, it seems to us other artists would

agerial offices. This would be perfectly all right, if the local managers could convince the Pacific Coast musical public and the members of musical clubs—who do not subscribe nor read the Eastern musical journals—of the genuine merit of the artists new to the Pacific Coast, and if they could personally afford to advertise in Pacific Coast music journals throughout the year, thus keeping the interest of the musical public alive. Every cent spent in the Eastern music journals would be thrown away, if the advertisements were only read by the managers, and not by the musical public, which includes music students

public, can not help but reap gratifying results, PROVIDED his announcements are truthful and are borne out by results. Under no possible stretch of the imagination can an incompetent artist be financially successful, no matter how much or how enthusiastically he advertises. It has been the custom of the past to leave all the advertising of visiting artists to the local managers, and the real campaign of introduction and propaganda has been exclusively left to Eastern music journals. The result has been that concert attendance on the Pacific Coast has by no means been as large as the circumstances and conditions warranted. Hundreds of thousands of dollars have been prevented from circulation, because of a shortsighted policy that could not be influenced to be abandoned.

Although the Pacific Coast Musical Review is now in existence during nearly eighteen years and has been able to progress, enlarge and gradually spread its influence throughout a wider and wider field, without receiving advertising support from visiting artists to any extent commensurate with the money spent in this territory for music, it has more recently been able to convince some of the artists of the advisability of giving its suggestion a modest opportunity to justify itself. While the results were not exactly too great in some respects, nevertheless we believe that the artists who did take advantage of our advice had no reason to regret their action. They began in a modest way, and they of course reaped modest returns. The greater the advertising propaganda, the greater the results.

Suppose, for an instance, all managers and artists having their central offices in New York would suddenly discontinue all publicity work at the end of the season, and would not begin until a few weeks before their first concert in the metropolis. What do they think their financial returns would consist of? The New York season would surely be a failure, despite the occasional notices in the music departments of the daily papers. It is just as necessary for a manager and an artist to continue his publicity work THROUGHOUT THE ENTIRE YEAR, as it is for a business house to do so, and as soon as he stops his publicity, he stops the public from thinking about artists and the music season. If an artist is willing to be satisfied with a small share of the income that he or she should earn, then, of course, continuous publicity is not necessary. But if an artist and manager wishes to interest the largest possible portion of the musical public in his work, why then he must adopt means by which he may retain the continuous interest of the public, and not resort to practices that are bound to alienate such interest.

Now, we hear occasionally the contention from Eastern managers that the local managers on the Pacific Coast should bear the expense of all advertising necessary on the Pacific Coast. This does not seem to us to be a fair distribution of responsibility. The average percentage received by our Pacific Coast managers is about from 25 to 30 per cent. of the gross receipts. He already is paying newspaper advertising, hall rent, printing, and incidental office expenses, including box office sales and

(Continued on page 8, column 1)



GEORGE STEWART McMANUS

The musicianly and skillful expert Pianist and Accompanist, who just returned from a Pacific Coast Concert Tour with Pablo Cassals, the eminent Cello Virtuoso

be influenced in the same way, provided the facts were brought before them in a convincing manner.

Certain artists and managers have told us that representatives of Eastern music journals, whose rapacity for business dulls their senses of fair play, have told them that when they published announcements in Eastern musical journals, they did not need the Pacific Coast papers, for their journals reached all the managers and hence they could secure their bookings, and leave the local advertising to the agents or managers affiliated with the New York man-

and teachers. It is the musical public that creates the demand and the managers the supply. And, since the musical public can not make any demands, if it is not made acquainted with the character of artists, and thus has its curiosity aroused, there would not be any occasion to supply them with artists.

A conscientious and ambitious manager of artists who really has to offer the public an artistic performance which it actually wants and has been looking for, and will employ a certain energy to bring this fact to the attention of the

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EIGHTEENTH YEAR

PASSING OF A REAL PHILANTHROPIST

No one, whose heart and soul is wrapped up in the unselfish promotion of broader musical education, can possibly have read of the passing of Mrs. Phoebe Apperson Hearst without having been rudely shocked into the realization that musical endeavors in California have experienced one of the severest losses in the history of the State. We know of no one who has done quite so much for the cultivation of the art in the far West than this noble, generous soul who, without expectation of reward either in the shape of public recognition nor in the form of material returns, has so generously bestowed some of the blessings of her wealth upon a phase of musical life that effects the very vitals of artistic progress and evolution. There are people who have endowed symphony orchestras. There are philanthropists who have assisted in the attainments of musical organizations. There are men and women who have given assistance to educational institutions. But there is no one who has so wholeheartedly assisted young talented students and prospective artists than Mrs. Hearst, and who has done it in such fashion that it really affected the entire musical life of a great community.

There are at present certain artists, shedding lustre upon California through their triumphs and their distinguished services to the world, who would not occupy such commanding position wherein they could take advantage of opportunities that lead to their eventual musical apotheosis. Many an artist would still eke out a modest existence, unknown to the world at large, had he or she not received first aid at the Hacienda in Pleasanton. And there also would be a vacancy in many a studio, presided over by a pedagogue of unquestionable educational ability, had the great philanthropist of California not gladly furnished the means to cause the sleeping bud of natural ability to blossom forth into the full flower of matured efficiency. Any one who so judiciously and so unselfishly influenced the very kernel of educational and artistic life contributes such an indispensable share to our musical atmosphere that her sudden demise leaves a vacancy in our musical activities as well as in our hearts.

There is especially one phase of Mrs. Hearst's character that has not been touched upon in all the well justified eulogies we have read about her, and that is the remarkable influence her life and her actions have exercised upon those of us who did not know her personally, or did not come within the spell of her generous nature. It is not strange that an individual should be mourned and missed after he or she has put us under eternal obligation for starting us upon the road to success. It is not unusual that we should sorrow over the loss of one whose friendship we enjoyed and whose beauties of character we learned to admire by personal association.

But it is not a usual thing to feel, like we do, that the death of a human being, whom we never knew personally, and of whose action we only were aware from hearsay, should affect us like a great personal loss. And this is the situation we find ourselves in and in which state of sorrow we are surely joined by many members of the musical public and profession in California and elsewhere.

To enumerate the invaluable, unselfish services rendered by Mrs. Hearst to the cause of music would occupy sufficient space to fill an entire edition of this paper. There is nothing whatever of educational value in the musical life of this State in which Mrs. Hearst had no share, and she contributed to these worthy causes not because to please someone, not because to add to the army of her friends, but solely because she felt that it was for the good of the many and the benefit of art in the broader sense. This is what we consider genuine philanthropy, and because of this we feel that we were remiss in our duties toward the musical public if we did not record the loss sustained in the demise of such a great force in our body musical. A life thus devoted to the cause of humanity becomes such a universal blessing that even its dissolution, regrettable and sad as it may be, serves us to foster a spirit of emulation and encourages us in the conviction that men and women are not all indifferent to the trials and tribulations that surround them. And in this spirit we stand at the tomb of Mrs. Phoebe Apperson Hearst, with head bared and heart bowed down with grief.

ALFRED METZGER.

OUR OBLIGATION AS AMERICAN CITIZENS

Today begins the so called drive for the fifth United States Liberty Loan, which has been aptly termed the Victory Loan. Whether or not we enthusiastically put our shoulder to the wheel and help roll along the chariot of State with muscles strained to the very limit of their endurance depends entirely upon our loyalty or upon our sense of obligation as citizens of the United States of America. If we place our pocket book before our country then we will regard ourselves as being terribly abused and as having already done so much that more should not be expected of us. But if we place our affection for our country above the mere material things in life we will be happy to exhibit our loyalty and deep sense of obligation toward a nation that has given us so much to be grateful for, even though now and then the problems of life may seem to call for self-pity and discouragement.

The proper attitude toward our country is always a glad renunciation of the common comforts of life in case of being called upon to assist the government to meet its obligations. It is easy enough to argue why we should not do a thing that seems difficult and that is surrounded by apparently unsurmountable obstacles, but it is nevertheless the natural duty of anyone who is willing to accept the blessings of his country to also share in its duties toward humanity at large. Any obligation incurred by your country is equally an obligation for which you must yourself be responsible. And if you can look lightly upon the responsibilities of your country without seeking to assist in solving them, you will be equally negligent in the conduct of your personal affairs.

We hear much talk about the high price of living, the unreasonableness of prices at concerts, the high remuneration of teachers, the frequency of concerts, but we yet have to hear of the musician or student who would be willing to see the entire musical structure collapse under the weight of financial starvation. And the only way in which to prevent musical collapse is to contribute your share toward sustaining musical life in a manner that makes collapse impossible. And the same principle is true of your country. If you wish to hold up your head proudly as an American citizen, you must do your share to see that your country keeps its obligations. And since America is not only committed to see this war through to the finish, but also to assist in the establishment of a long peace, your obligation toward it only ceases with the final settlement of your country's aims and aspirations.

A. M.

MME. TAMAKI MIURA INTERPRETS THE GEISHA

Assisted by a Company Noted for the Excellence of
Its Voices and Surrounded by Artistic Scenery and
Costumes Artist Pleases Audience

By ALFRED METZGER

Tamaki Miura, the distinguished Japanese prima donna soprano, who already had been familiar to us through her successful appearances with the Boston Opera Company, and whose voice and interpretation had already become important features in America's musical life, made her San Francisco debut as a comic opera queen last Monday evening in the delightful operetta, *The Geisha*. This charming and picturesque musical conceit belongs to a class of musical literature that, for the present at least, is an heritage of a former period. The so-called musical comedies and comic operas of recent days can not be compared with works like *The Geisha*, either musically or histrionically. They lack the zest, artistry and humor with which composers of a former generation so skillfully invested their outpourings of musical ideas. To those of us, who occasionally revel in the past, an opera like the *Geisha* revives pleasant memories and also inspires moments of regret concerning the temporary loss of genuinely artistic productions involving the merry side of public entertainment.

There have been occasions when great operatic prima donnas succeeded in conquering artistic victories in the arena of comic opera. Many of our readers will remember the wonderful impersonation which Marcella Sembrich gave the leading role in Johann Strauss' *The Bat* at the Grand Opera House a few years before the fire. But they are rare occasions indeed! Vocally, Mme. Miura certainly left nothing to be desired. Indeed, her voice has improved remarkably since we last heard her. She lost considerably of the tremolo quality that used to hamper her phrasing, and it also has gained in mellowness and flexibility, both improvements combining to reduce the frequency of deviation from the pitch. Those of us who have been used to witnessing the portrayal of O Mimosa San by artists of Occidental birth, and therefore inclined to picture it according to western ideals, feel somewhat estranged when noting Mme. Miura's faithful embodiment of the Oriental idea of the character. Evidently Japanese coquettishness, with its graceful but monotonous swaying of the body, differs considerably from our preconceived ideas of coquetry with its frequent outbursts of spontaneous rillery and vivacity. Nevertheless, it can not be said that Tamaki Miura fails to interest us in her original conception of the role. Even her unique dialect possesses its irresistible piquancy. In any event we have not heard the part better sung, and we surely have not heard it sung by a greater artist. But from the standpoint of actual infusion of natural humor into the role Mme. Miura did not exhibit the ability necessary to arouse unrestrained laughter.

The most important and enjoyable feature next to the vocal ability of the prima donna was the artistic character of the scenery and costumes and the vocal and personal charm of the chorus. Although there was lacking a certain fullness of male voices, there being only four or five chorus men, Pietro Marino conducted with considerable dash and musicianship. The balance of the cast consisted of Reginald Fairfax, Carl Formes; Dick Cunningham, Aubrey Scott; Marquis Imari, Harry Griffith; Takemimi, A. Neri; Wun High, Rudolph Koch; Captain Katana, Theo. Kitay; Lady Constance, Maud Girard; Molly Seymour, Fely Clement, and Juliette Diamant, Leslie Leigh. Every one of these characters possesses an excellent voice and from the musical standpoint it must be confessed that the production was a thorough success. Anyone who has never heard *The Geisha* before should by all means attend this performance, for he or she will enjoy the singing and the music. It is one of the most appealing productions ever written. The only feature that we missed was a proper accentuation of the comedy element, the comedians not possessing the qualifications necessary to move the risibles. Some of the songs and ensemble numbers that, as a rule, arouse the audience to riots of laughter and used to cause encore upon encore, failed to secure the desired effect, because of lack of a sense of comedy or humor on the part of the performers. But people who have not witnessed the wonderful productions of the opera in the Tivoli naturally would not miss these fine incidents.

Then changes have been made in this opera, some of which are not for the better. This is specially true of the finale of the first act, which ends in a duet between the prima donna and the tenor. The productions we have witnessed had a thrilling choral climax at the end of the first act. The only excuse we can discover to justify this change is to give Tamaki Miura a chance to monopolize the stage to the last moment. We find that George Lask is the stage manager. Now, Mr. Lask knows *The Geisha* from A to Z, and it can not be his fault that this change was made. Whoever is to blame for these changes, for there are more than one, certainly has no artistic taste, and that is the best that can be said for him.

There was a comparatively poor attendance on the opening night. The publicity department of the Columbia Theatre certainly did not take advantage of the wonderful opportunity it had to get two weeks of crowded houses for that theatre. It merely announced the engagement of a grand operatic organization giving both comic and grand opera as if it was the cheapest kind of musical comedy. Nobody was at home in the press agent's office. Instead of bragging a little about the fact that the famous grand operatic soprano would appear for the first time in her career in comic opera with a wonderful cast of singers, and instead of impressing widely upon the mind of the musical public the artistic characteristics of the engagement, the Columbia Theatre's press agent missed

his opportunities. The musical public did not exist for him. He neither made use of mailing lists nor music journals, with the result that the concert-going people of San Francisco have taken no interest in the engagement, and, with the exception of a very few, do not even know what an important musical event is now visiting this city. But then the publicity department of the Columbia Theatre never did give a hang about the musical public or musical critics. Well, it is just getting what it deserves. But it is a shame that Messrs. Behymer and Berry should have to suffer from the negligence of the press agent of the Columbia Theatre.

SPLENDID MADAME BUTTERFLY PERFORMANCE

The performances of Mme. Butterfly took place on Tuesday evening with the following cast: Cho Cho San, Tamaki Miura; Suzuki, Fely Clement; Pinkerton, Theo. Kittay; Sharpless, Carl Formes; Goro, A. Nerl. It took place too late for review in this issue of the paper. However, we have space and time to emphasize the great impression made by Mme. Miura and the excellent ensemble of the entire company. It is one of the very best we have had here, and to miss it is to forego one of the greatest pleasures of which you are able to partake during the course of a music season. Mme. Miura is even better now as Mme. Butterfly than when she appeared here for five dollars with the Boston Opera Company.

GEORGE S. McMANUS WINS UNIVERSAL PRAISE

Critics Unanimous in Their Expressions of Appreciation Concerning the Well Known Californian's Pianistic Art and Accompaniment

The Pacific Coast Musical Review already recorded the return of George Stewart McManus from a concert tour with Pablo Casals, but always eager to emphasize as much as possible the efficiency of a few of our resident artists, and their ability to hold their own, even beside some of the world's greatest exponents of the art, we take more than ordinary pleasure in quoting some of the opinions inspired by Mr. McManus' playing on this memorable trip:

Portland Oregonian, March 13.—The piano accompanist, George Stewart McManus, played superbly and gave fine assistance to the star. Mr. McManus is a distinguished pianist and is a member of the faculty of the University of California.

Daily Colonist, Victoria, B. C., March 18.—Fortunately, the concert was an utterly satisfactory in its accessories as in its fundamentals, the acoustic properties of the house proving very pleasing, the accompanist completely in sympathy with the soloist, and the audience absolutely in rapport with the music and its interpreter. * * * All the accompaniments were faultlessly played, and especially must Mr. McManus be complimented for the manner in which he seconded the cellist in the Saint-Saens concerto.

Seattle Times, March 20th.—George Stewart McManus, formerly of Seattle, more than delighted his many friends in the audience with his admirable accompaniments, and in the Saint-Saens concerto bore manfully and creditably the burden of piano passages intended to be equal in value with the measures allotted to the cello, no small task when the cellist happened to be one of the brightest of all the luminaries of the musical world.

Town Crier (Seattle), March 22.—It was most gratifying to those who have watched from a distance the career of George Stewart McManus, the pianist, since he left Seattle, to find him in such distinguished company, and no less gratifying to see how entirely worthy he is to share the honors with the great soloist.

Morning Sun, Vancouver, B. C., March 22d.—The accompaniments were exceedingly well played by George Stewart McManus.

The Spokesman-Review, Spokane, Wash., March 25.—George Stewart McManus accompanied with perfect sympathy.

Mrs. J. G. Green in Paper of Boise City (Idaho), March 28th.—George Stewart McManus was a pianist of delightful fibre, whose delicacy of expression and sympathetic accompanying was warmly lauded, a large share of praise falling to him for his beautiful playing. Both expressed themselves as greatly pleased over the reception received from the responsive audience.

The Idaho Statesman, Boise City, March 28th.—Another enjoyable feature of the evening was the playing of the piano accompanist, George Stewart McManus. His playing was sympathetic and thoroughly enjoyable.

The Salt Lake Tribune, April 1.—George Stewart McManus proved a splendid accompanist. The concert was the fourth this season given under the auspices of the Musical Arts Society.

PACIFIC MUSICAL SOCIETY CONCERT

By Abbie Gerrish-Jones

A capacity audience greeted the Chamber Music Society of San Francisco on their appearance before the Pacific Musical Society on Thursday evening, April 10th, at the Hotel St. Francis. The program opened with the charming "Novelettes" (op. 15) of Glazounov for string quartette, by Messrs. Persinger, Ford, Firestone and Britt, which evoked a storm of enthusiastic applause, recalling the performers several times to bow their acknowledgments. This was followed by Miss Volkman, soprano, who was the assisting artist of the evening, and gave for her first number the "Qui la voce sua soave" from "I Puritani." The singer was well received and enthusiastically encoored and in her second group, "Veille Chanson" (Bizet), and "Robin Sing Me a Song" (Spross), in which the singer made an even better impression, she was recalled and gave an encore. Miss Volkman was supported by Guila Ormay at the piano.

In the Quartette F major (Mozart) for strings and flute, Mr. Hecht had a most difficult and elaborate part to play and delivered the "voice of the flute" with his usual artistry. This was a delightful number and was received with evident enjoyment by the entire audience, as even the uninitiated can understand and delight in every note of the melodious Mozart's writings. The strings were played by Messrs. Ford, Firestone and Britt, and they were given a rousing encore with the hope of a possible "extra," as everyone would have enjoyed hearing more of the flute which was not given in any other number.

The Dohnanyi Quintette, C minor, Op. 1, for piano and strings, brought the entire ensemble to the stage and was splendidly given as a matter of course, and hugely enjoyed though all too short. The combination of artists in this society is unusually happy in its absolute fraternization of the members, the sincerity of their aim and their deep knowledge of matters pertaining to their own personal and professional work. The title by which they are known has become a thing to conjure with and San Francisco is united in this one thing, the pride of possession in an aggregation of artists second to none in the United States.

Their professional achievements have progressed beyond the stage of mere criticism, the name by which they are known standing in absolute guarantee for the best in the entire personnel. Wherever they may in the course of time travel in the interest of their work, this is ours to hold and remember that they are the San Francisco Chamber Music Society and we are proud that our town can produce artists necessary to its success.

It was a beautiful program and a packed house gave ample testimony of the evening's success, which redounds to the credit of the president, Mrs. John McGaw, to whom thanks are due for the effort which secured these artists for the club's enjoyment.

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CECIL FANNING TO SING MAY FOURTH

The joint recital of Cecil Fanning and Allen Bier that was scheduled to take place at the Savoy Theatre on Tuesday night, April 22nd, has been postponed until Sunday afternoon, May 4th. The concert will be given at the Columbia Theatre instead of the Savoy. This will be the last concert of the Community Popular Concert series to be given this season. Jessica Colbert and her associate, Eda Beronio, will continue the concerts early next fall, when artists of the standard of those already presented will be available.

Cecil Fanning is one of America's favorite singers. With his accompanist, H. B. Turpin, he has just made a long tour through Canada and the northwest. They were received everywhere by enthusiastic audiences. April 9th in Portland Fanning was recalled eight times after one of his groups of songs. There is no singer before the public today who has a greater gift for song interpretation than Cecil Fanning. He has had many flattering offers to appear in both light and grand opera, but prefers the recital platform. Music lovers and those especially interested in the piano will be glad to know that Allan Bier has returned to the concert stage after serving in the U. S. army for twenty months. This popular young pianist has had the rare privilege of studying with de Pachman, gaining through this association a finer insight into the subtleties of pianism than can be acquired through the usual formal course of piano students.

JOHN McCORMACK MOST VERSATILE OF SINGERS

We know of no male singer who is more versatile than John McCormack, who will be heard in his only concerts in Northern California at the Exposition Auditorium on Sunday afternoons, May 11th and 18th, at 2:30 sharp. So writes Louis C. Elson in the Boston Advertiser: "He has a beautiful voice; his vocal method is about perfect; his enunciation is clear and intelligible; he can sing the most difficult Handelian air with classical phrasing and give the simplest folksong without sentimentalizing. Perhaps the last-named quality is the one most rarely found among singers. Let the prima donna, or the celebrated tenor, loose upon a folk-song and they mouth it and drag it, and sigh and sob over it, until the peasantry who sing it would not recognize their own offspring.

Therefore musician and non-musician alike found delight in the program of yesterday afternoon and encores were the order of the day. The list itself was

made up in a manner calculated to display Bach and Handel were represented by an oratorio and an operatic aria, phrased in most artistic fashion, with not a trace of the breathiness that lesser singers often betray in the long roulades which are present in such works. A group of Schumann, Schubert and Brahms Lieder represented the poetic German school which not even bitter war should drive from our recital programs. And the group of Irish folk-songs arranged by Hughes was not only most characteristic, but consisted of unhackneyed selections such as *The Light of the Moon* (delightfully comic), *Ballynure*, *Fanald's Grove*, etc., songs which only those who know of Dr. Joyce's or Bunting's collections are familiar with unless they are to the manor born. No artist in the world could phrase *Mio Caro Bene* better than it was given yesterday afternoon, and the breadth of tone in the Bach aria was inspiring. Small wonder that the encore fiend doubled the length of this program."

Realizing that every San Franciscan wants to hear John McCormack, "The man who always fills the Auditorium," and in order to avoid the usual last minute confusion, Frank W. Healy, under whose direction Mr. McCormack will give his San Francisco concerts, has already opened the McCormack sale at his box offices at Sherman Clay's Kearny and Sutter streets and Kohler & Chase's, 26 O'Farrell.

MABEL GARRISON NEXT GREAT SONGBIRD

San Franciscans have long been waiting to hear the famous American soprano of the Metropolitan Opera Company, Mabel Garrison, the young and beautiful Baltimore girl who created no end of sensations by her superb successes at the great opera house in New York. At the Savoy Theatre tomorrow afternoon this delightful soprano will make her western debut and that local music lovers are expecting a rare musical treat is evidenced by the big advance sale, assuring that the lovely coloratura singer will be greeted by a big throng. For the past three years Miss Garrison has held a leading position in the opera of the metropolis, and is the only American artist that has been regularly entrusted with the biggest coloratura roles.

Her Violetta, Titania, Lakme, Manon, Gilda and Lucia have been features of every season since her advent with the company. As a concert artist she is particularly fascinating and is equipped with all the charm and personality necessary to the biggest successes in this field. As a maker of records she has been equally important, and her company reports that hers are among the best sellers of their wares and the artists represented on her discs include some of the foremost of the world's favorites. The noted composer and pianist, George Siemmon, will act as Miss Garrison's accompanist on her visit to California. Two concerts with extraordinary program offerings will be given, tomorrow and a week from tomorrow. The list of songs for tomorrow include:

(a) *Shepherd! Thy Demeanor Vary* (Brown), (b) *Cant de la Verge* (from an old Spanish Mystery play), (arranged by Kurt Schindler), (c) *Scene et Ronde: Non, Je ne Veux pas Changer du Billet de Loterie* (Isouard); *Aria, Ah fors e lui* from *La Traviata* (Verdi); (d) *Hymn to the Sun: Air* from the opera *Coq d'Or* (Rimsky-Korsakoff), (b) *L'oiseau bleu* (Debussy), (c) *L'ombre des Arbes* (Debussy), (d) *Vous Dansez Marquise* (Lemaire-Pasternack); (a) *Tranquility* (Arthur Foote), (b) *Just for This* (Humphrey Mitchell), (c) *Possession* (Sharp), (d) *Baby* (George Siemmon), (e) *Nobody Knows de Trouble Ah Sees* (Negro Melody), (arranged by Rosamond Johnson); *Folk Songs*—(a) *Oj ty divcino* (Russian), (b) *Billie Boy* (Kentucky), (c) *De Ol' Ark's a Moverin'* (Negro Melody), (collected and arranged by David Guion), (d) *When I Was Seventeen* (as sung by Jenny Lind), (Swedish), (e) *Kom Kjyra* (Norwegian Echo Song).

At her final recital on Sunday afternoon, March 27, she will sing the following songs: (a) *Mermaid's Song* (Haydn), (b) *Il regardait mon bouquet* (Monsigny), (c) *Ah che amando from Ratto del Seraglio* (Mozart); *Polonaise: Je suis Titania* from *Mignon* (Thomas); (a) *Nocturne* (Faure), (b) *Chanson Norvegienne* (Fourdrain), (c) *Danse sacree* (Georges), (d) *Mandoline* (Dupont); (a) *Invocation* (Campbell-Tinton), (b) *Just Before the Lights are Lit* (Gena Branscombe), (c) *There Was a Star* (Humphrey Mitchell), (d) *Pirate Dreams* (Charles Hueter), (e) *In March* (George Siemmon); *Folk Songs*—(a) *I'll Walk With My Love* (Old Irish), (b) *The Nightingale* (Lonesome Tunes), (arranged by Howard Brockway), (c) *Afton Water* (Scotch), (d) *Els'tres Reis* (Old Catalan Nativity Song), (arranged by Kurt Schindler), (e) *Massa's in de Cold, Cold Groun'* (American), (c) *Tu* (Spanish).

Tickets for both recitals can be secured at the ticket office of Sherman, Clay & Co.'s today, and at the Savoy Theatre tomorrow.

500TH CONCERT OF ZOELLNER QUARTET

The Zoellner Quartet now on their seventh tour of America, just recently completed a tour of Western Canada, playing from Victoria, B. C., to Winnipeg. An added interest was given to the first Winnipeg recital by the fact that it was the 500th concert of this famous organization in their six years of concertizing in this country. America owes much to the Zoellner Quartet, a real American organization, all the members being native born. They have familiarized many thousands with the choicest in chamber music.

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HOME COMPOSERS HEARD ON MUNICIPAL ORGAN

Unusually Large Audience Hears Compositions by Edward F. Schneider and Walter Sabin at Lemare's Sunday Night Recital of Municipal Organ.

By GEORGE BOOSINGER EDWARDS

A larger audience than usual attended the regular Sunday night organ recital given by Edwin H. Lemare at the Exposition Auditorium this week. Two San Francisco composers were represented on the program.

The Intermezzo from Edward F. Schneider's symphony In Autumn Time, made a pleasing piece as transcribed for the organ, delicate and thoughtful in mood. The symphony from which it was taken was first performed in 1913 by the San Francisco Symphony Orchestra under the direction of Henry Hadley.

Wallace Sabin was represented by the overture to his opera, St. Patrick at Tara, the Bohemian Grove play for 1909. The sombre opening was especially effective on the organ, and the piece continued to make telling effect up to and including the first great climax. From then on it appeared as if the orchestra effects were less happily to be translated into organ tone, part of it sounding thing—"all top and no bottom," to use a familiar term in orchestration. But the impression on the whole was satisfying, and adequately revealed the remarkable contrapuntal resources of the composer. The repeated medieval cadence toward the end is especially calculated to leave in the listeners' mind the Celtic impression suggested by the title.

Mr. Lemare was at his own best in the Largo from The New World Symphony, by Dvorak. It was superbly played, and the clever antiphony of the echo organ was worked out in such a way as to give a high emotional effect without approaching the sensational. The improvisation was a remarkable piece of work, revealing the great variety of tone color and combination of which the municipal organ is capable as nothing else on the program did. A gracious act on the part of the organist was the playing of a single piece composed by a "soldier boy" who had been handing out copies of it to the audience as they passed in. Other numbers were The Lost Chord, which was more brilliant than grand, and The Swan, in which the melody came forth like a whole orchestra of violins and cello, but the accompaniment in places sounded awkwardly registered and fumbled in technique. It was a request number, however, not on the program, and probably added at the last minute, a fact which may have precluded adequate preparation.

Gossip About Musical People

Mrs. Anna Schulman, the gifted pianist and accompanist, who recently came here from Los Angeles, has taken advantage of an excellent opportunity to go to New York and left San Francisco last Wednesday, to spend two weeks or so in Los Angeles prior to her departure for the East. During her residence in this city Mrs. Schulman has made many friends who wish her all possible good fortune and the success which her natural ability entitle her to. She received many letters of introduction to prominent musicians in New York and will therefore be received on terms of personal interest which an entire stranger is not always able to inspire.

Gerald Taillandier, the well known organist of Oakland, gave his second recital at Trinity Church, Oakland, on Tuesday, April 8th, and delighted a large audience with the following interesting program: Prelude and Fugue in C major (J. S. Bach); Meditation from Thais (Massenet); Scherzo in D (Wm. Faulkes); Memories (Floyd St. Clair); Romanze in D flat (Edwin Lemare); Offertory op. 39 No. 1 (Edouard Batiste); At Evening (Dudley Buck); Elegie, Caprice, Priere (Edmond Lemaigre); First Organ Sonata (Mendelssohn).

Alexander Saslavsky, the distinguished violinist, scored such an artistic success at his previous appearance in Hollister, that he was asked to appear again about the middle of March in another program. On this occasion the accompanist was Mrs. Margaret Hughes and Ida G. Scott was the vocal soloist. On April 4th Mr. Saslavsky played for the Russian Church when he had Miss Marie Sloss as the able accompanist. On the same program with him on this last occasion was Kajetan Attil, the well known harpist, and Mrs. Alberta Livernash-Hyde, pianist. The entire program was thoroughly enjoyed.

Alice Mayer, the clever founder of the Amalgamated Kewpie Society of California, has favored the editor of the Pacific Coast Musical Review with a series of original and skillfully conceived creations of her fertile mind, and has contributed to his hilarity when circumstances seemed to bring him close to a funeral mood. But somehow we have been unable to acknowledge Miss Mayer's contribution to the cause of prevention of grouchiness to editors until now. At the same time we wish to congratulate Miss Mayer upon a neatly compiled and ingeniously arranged announcement containing opinions of prominent writers and musicians regarding Miss Mayer's pianistic skill. Whatever is said in that circular is surely well merited, and the endorsement of her teacher Pierre Douillet is not one of the least sincere tributes to her natural talent and efficiency.

Edward Faber Schneider, Pianist, and Signor Antonio de Grassi, Violinist, recently gave an evening of music in Alumnæ Hall of Mills College, and presented the

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following program in a manner that revealed their artistry and musicianship in the highest degree: Violin and Piano—Sonata (Grieg); Piano—(a) Novelette, op. 56, (b) Nautilus, op. 55, (c) March Wind, op. 46 (MacDowell); Violin—(a) A Midwinter Idyl, (b) A Romantic Fantasy (Edward F. Schneider); Piano—(a) Jardins sous la Pluie, (b) The Little Shepherd, (c) Prelude (Debussy), (d) Waltz Miniature (Edward F. Schneider), (First presentation).

Alberta Livernash-Hyde, the well known and gifted pianist, played a most interesting program at the Dominican College in San Rafael on Saturday evening, April 5th. The compositions, which were thoroughly enjoyed by a large and enthusiastic audience, were as follows: Sonata Eroica (MacDowell), and a group of Chopin works. Mrs. Hyde was assisted by Louise Lund, who sang two groups of songs by Rachmaninoff and Massenet, accompanied by Mrs. Hyde. Miss Lund showed her artistry through her excellent voice and fine interpretation. Mrs. Hyde strengthened the high opinion in which she is already held at the college by her matured technical skill and musicianship.

Esther Deininger, the delightful young pianist, who appeared recently with such success before the Pacific Musical Society, has not been heard in public frequently because she was absent from the city for quite a while. Her re-appearance, however, proved that she is well worthy of attention and that she has improved remarkably since last she played here. Her musical intelligence is more matured and her technic is easy and smooth. She plays with natural ability as well as the intelligence of the young artist who benefits from personal experience. The hearty applause she received on the occasion of her recent appearance was well merited, and we shall watch Miss Deininger's progress with more than ordinary interest.

Herbert Riley, the distinguished cello virtuoso, returned to San Francisco after an absence of nearly a year in the army, and he brought along a big surprise for his friends in the person of Mrs. Riley, quite a charming young lady. No doubt Mr. Riley will immediately get busy re-opening his studio in the Kohler & Chase Building, and to continue his artistic work which had progressed so remarkably up to the time of his departure. Mr. Riley had made so many friends prior to his leaving this city that it should be easy for him to re-establish himself. Mrs. Riley was formerly Miss Ruth Ogden of Washington, D. C., and the young couple were married before Mr. Riley returned to the Pacific Coast.

Mme. Virginia Pierce Rovere, the successful operatic and concert soprano, who has recently returned from Eastern triumphs, sang the Inflammatus from Rossini's Stabat Mater at St. Mary's Paulists Church, California street and Grant avenue, yesterday (Friday), April 18th. Mme. Rovere will also sing in the choir of the same church tomorrow (Easter Sunday). She possesses a delightful lyric soprano voice and uses it according to refined musical principles.

Frederic Vincent, son of Mme. M. E. Vincent, the well known and highly esteemed vocal pedagogue, has returned to San Francisco after being sixteen months a member of the American Expeditionary Forces. Mr. Vincent was at the front, being connected with the anti-aircraft forces. Of the sixteen months absence, fifteen were spent in France and eight of these on the front. Mme. Vincent, who for a time interrupted her work on account of sickness, was so overjoyed at the return of Mr. Vincent that she recovered instantly and has opened her studio some time ago, being more energetic and more active than ever.

Miss Emelie Lancel was the soloist at the Fairmont Hotel Lobby concert on Sunday evening, April 6th. Miss Lancel was in glorious voice and the opening aria from the Huguenots rang out resonant and fine, filling every corner of the hall. Two French numbers followed, the balance of the program being English. Every selection was interesting and there were songs glad, sad and brilliant, for this young singer possesses the art of passing from one mood to another, always establishing the atmosphere of the poem clearly. Mr. Wenzel, who played the accompaniments, is an excellent artist, and was in perfect rapport with the singer. He plays with understanding and sympathy. The program follows: Lieti Signor, aria from the Huguenots (Meyerbeer), Apres un Reve (Faure), Ouvre tes yeux

bleus (Massenet), Heartsease (Branscombe), Youth and Spring (Abbie Gerrish-Jones), I'll Sing Three Songs of Araby (Clay), Thou Art as Like a Flower (Chadwick), The Danza (Chadwick).

PASMORE COMPOSITIONS AT GREEK THEATRE

Concert of Compositions of Well Known Pedagogue and Composers Attract Large Audiences and Are Enthusiastically Received

The concert of compositions by H. B. Pasmore drew a large audience to the Greek Theatre on Sunday afternoon, April 6th, notwithstanding the uncertain weather conditions and the Declaration Day attractions elsewhere. The singing of the chorus of twenty-seven women, twenty of whom were pupils of Mr. Pasmore, inspired hearty applause, and no wonder, for the lyrical compositions are planned as a vehicle for artistic vocal expression and fitted the beautiful tone quality of the singers to perfection. Dorothy Pasmore received an ovation after her cello numbers, and earned it by her lovely playing.

The surprise of the day was furnished by Ethel Johnson, whose voice has blossomed out into a full, warm and brilliant quality seldom heard, while her register is perfect throughout the whole range of the three songs which she sang—to be precise from low C to high B. Miss Johnson's status is no longer problematical, for her Sunday's work opened the door of artistic achievement to her. While the audience was waiting for the somewhat delayed arrival of the chorus, Miss Althea Burnes delighted it with an artistic rendition of the Jewel Song from Faust. Mrs. Suzanne Pasmore Brooks accompanied her sister and the chorus and Miss Violet Oatman accompanied Miss Johnson. The compositions demonstrated the power to hold the attention and interest of a large, miscellaneous audience for an hour on a cold day with rain threatening, and that was some test.

SIXTEENTH SUNDAY CONCERT AT CALIFORNIA

The sixteenth Sunday Morning Concert that is to be given at the California Theatre tomorrow morning at 11:45 will contain many prominent numbers. They are Fuchick's March Solennelle, Chopin's Nocturne in E flat, Tschaiowsky's Nut Cracker Suite, Swendsen's Rhapsodie Norvegienne and Dvorak's Carnival Overture, Eddie Horton, the popular young organist at the California, who was not heard at last Sunday's concert due to the illness of his mother, will once again be at the console.

ARTISTIC MATINEE MUSICALES

M. Antoine de Vally, assisted by Mrs. Jessica Davis Nahl, will give a delightful Matinee Musicale at the residence of Mrs. Frank G. Havens on Sunday afternoon, April 27th. The following well chosen and artistic program will be presented, Miss Doris Donnan being the accompanist: (a) L'Enfant Prodigue (Cl. Debussy), (b) Air d'Azael, (c) Romance (Cl. Debussy); (a) Les Fleurs que j'aime (W. Frank Harling), (b) Petites Roses (H. A. Cesek), (c) Ah! Si les fleurs avaient des yeux (R. Hahn), (d) L'Heure Exquise (R. Hahn), (e) Printemps Nouveau (P. Vidal); The Tears of the Arabs (Lord Dunsany), Mrs. Jessica Davis Nash; Werther (a) Invocation a la nature (F. acte), (b) Les Vers d'Ossian (2^e acte), (J. Massenet); (a) Good Morrow 'Tis Saint Valentine's Day (Old Air), (Hamlet-Shakespeare), (b) If Such Sweet Dreams (W. Frank Harling), (c) Sweet Peggy O'Neil (J. Waldrop), (d) An Indian Love Song (T. Lieurance).

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H. B. PASMORE AGREES ON LOUIS GRAVEURE

The following letter from H. B. Pasmore is one of several messages of endorsement which the editor of the Pacific Coast Musical Review has received in appreciation of his criticism of Louis Graveure:

San Francisco, April 14, 1919.

Dear Mr. Metzger:

I have just read your analytical criticism of Graveure, and find that much of what you say is perfectly justified by Mr. Graveure's performance, but it seems to me that you do not give him enough credit for being honest in his expression. He impresses me as being an ingenious, naive and gifted, but astonishingly uncultured youth—and his years are against him. Many people (both musicians and pupils) have asked me: "What is the matter with Graveure's singing?" they being puzzled by the great contrasts that he makes.

My daughter Harriet writes from Pomona College asking: "Does he sing falsetto or is that real pianissimo work?" The trouble is that he has a natural tenor voice the lowest note of which is E (third space, bass clef). All his tones below that are forced chest tones. His lower tones (I think B flat was the lowest note he essayed on Sunday, and that only once) give the impression of being from a third to a fourth lower. Again, he forces his upper chest tones up to F and F sharp and produces notes of meagre quality, except when he forces. Then his magnificent organ stands him in good stead, and he sings splendidly, but with a pure, robust tenor quality. Were he a baritone this would be a sheer impossibility.

His highest note of Sunday (A flat) was a splendid big tone and gave the impression of being in the middle of his upper register, instead of being a comparatively thin top note of the baritone voice. Graveure's singing fills one with regret for the magnificent things he might have—might still accomplish—were he to work out his own salvation and attain the full use of his wonderful gifts. Here's hoping!

H. B. PASMORE.

ANOTHER SUCCESS FOR CECIL FANNING

(From Daily Colonist, Victoria, B. C., March 25, 1919)
We again take pleasure to reprint an article from a prominent newspaper published in Victoria, B. C., regarding the art of Cecil Fanning, who will appear at the Columbia Theatre on Sunday afternoon, May 4:
Once more Victoria has had the unqualified pleasure of listening to Cecil Fanning. The procession of important events which have occupied the evenings of the public for the past fortnight almost foredoomed the recital to smaller support than is the due of so great an artist. But what the house lacked in numbers it made up in enthusiasm, and with the keen ap-

preciation of what is due his art, as well as his public, this great singer gave of his very best, and gave lavishly, adding encores with the readiness of one who values his talents only for what they can give in the way of pleasure and uplift.

It is in the realm of dramatic song that Mr. Fanning is greatest. This was the opinion of those who heard him in Victoria a year ago. It was conceded again by the audience which listened to him last night. This is by no means by way of detractive criticism of the more purely lyric things which were sung by him. But so supremely great is he in the interpretation of music grandly dramatic or demanding "concert characterization," or a measure of unusual emotional expression, that, compared with these, the more straightforward type of song sinks to relative insignificance. His program last evening ranged over a vast field, from grand opera to the little negro melody of the South; the epic ballad to the old English folksong; the modern French chanson to American soldier songs. All were delightful. But standing out on the pinnacle of superiority were his rendering of the great air from Massenet's "Herodiade," the epic ballad by Loewe, "Archibald Douglas," and Debussy's "Noel des Enfants qui n'ont Plus de Maisons." His "Herodiade" is singular, powerful; his characterization of an old and pleading man side by side with the relentless, hard and proud King James of Scotland could not be more vividly portrayed as drama by two of the best actors of today, while, added to the force of the dramatic lines, was the powerful, uncannily well-controlled voice of the singer; and heartrending terror pulsed through the pleadings of the little Belgian children in the Debussy number. Extraordinary mobility of facial expression accompanies great command of his voice, and these, coupled with his unusual power of "living the part," make this remarkable young American baritone unique in his double role of actor and singer.

So gifted with imagination and musical elocution, it is not to be wondered at that he sings superbly such delightful old folk songs as "Dame Durden," "My Man John," "No, John," and other things which require a measure of impersonation. His voice adapts itself to the duologue character of the songs; his expressive face enhances the story. Sensitive to nuance and temperament, he brought just the right intonation and atmosphere into the group of French songs, which included "Bonjour, Suzon!" and "Partout ou l'Amour a Passe." Mr. H. B. Turpin accompanied at the piano very sympathetically throughout.

There must still be mentioned one number which he gave as an encore, "The Doeskin Blanket," an Indian song, the romantic sentiment of the verses being his own, set to music by Cadman. It is another pleasant memory of another phase of this musician-elocutionist's genius as poet. It is to be hoped that the Ladies' Musical Club will bring him to Victoria again next season.

MABEL RIEGELMAN POPULAR WITH ARMY

Mabel Riegelman, after singing to Uncle Sam's boys at Camp Wadsworth, South Carolina, was voted the most popular artist that had appeared in the camp. Her first appearance was in the largest "Y" hut on the grounds but the demand to hear her was



so great that a stage was specially constructed for her out of doors so that her audience could be accommodated. The picture shows Miss Riegelman singing to the 54th Pioneer Infantry. Miss Riegelman says that she was fortunate in having as her accompanist, for all the Camp Wadsworth concerts, Miss Mary Hart Law, who is a brilliant musician and an ideal accompanist.

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WAGER SWAYNE

PIANIST AND ARTIST TEACHER

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PARISIANA

By REDFERN MASON

The music of the Orgue de Barbarie, beloved of Stephen Mallarme, is not heard in Paris these days. The prefect of police, an imperious person from whose edicts there is no appeal, has condemned the quaint old instruments to the silence of neglect. Now that they have rotted in the cellar for ten years, some one suggests, that, if they were brought out again and played, the discords produced would be ultra-Debussyan, a suggestion which some old-fashioned folk will think hard on the barrel organ.

It is also mooted that the autos should all have their horns tuned to the same key, some giving the tonic, some the dominant, some the third. This idea may appeal to San Franciscans. Why should we not be awakened up by the chord of the dominant seventh on the seven o'clock siren? The steamboat whistles might play in a key a whole-tone lower and we would have occasional effects like the conclusion of "Also sprach Zarathustra."

But seriously, there is one phase of Parisian *al fresco* music which I greatly like. When I was working for the now defunct "Overseas," a trio of musicians would stroll into the courtyard beneath and play for an hour. There was a fiddler, a lady accompanied him on the harp and a 'cellist waxed sentimental with Gounod, Braga and Leo Delibes, with occasional excursions into American ditties to please the doughboys quartered in the vicinity. Your Parisian always quits work at twelve and wild horses cannot drag him back to the desk before two. So, after his café and his petit verre, he likes to listen to music. And I was sometimes struck by the excellence of these out-of-door performances.

And now we are to hear music in the cafés once more. The new order starts today. Soldier musicians are being demobilized and playing in cafés is one of their principal ways of getting a living.

Then the opera is open after its long-enforced recess. The other night they gave "La Nozze de Figaro" and some of the more courageous critics

had the daring to find it terribly long. Of course, it is long and it will never be popular again till some gifted editor has the wit and the ability to reduce it to about half its present proportions. If we were not hypnotized by the magic of names we would say the same of the "Ring." Is there in the whole world of music so garrulous a bore as Wotan?

"A big book is a great evil," says the old Greek saw, and it holds true of opera. That courageous scribe, Henry Finck, would go so far as to cut up the classic quartet. He says that one movement has often no necessary connection with the rest. One rather hesitates to subscribe to that doctrine. But I am sure of that—three dull movements are often endured for the sake of the jewel of a number which the rest go far to smother.

Weingartner has blue-pencilled Wagner; Hertz, I am sure, rejoices and adds to the suppressions. Theatrical folk leave out scenes of Shakespeare. Even in Beethoven it may sometimes be truly said that "the half is better than the whole."

There is a movement to play more of the old French composers. It takes the form of a revolt against the conventional concert program, which is as apt to be soporific here as it is in America. "Why play over and over again the same concertos of Beethoven and neglect those of Jean Marie Leclair? Why Gluck so often and so seldom Rameau?" The question is pertinent.

And speaking of Rameau reminds me that recently I was in Dijon, where the greatest of French composers was born. It is crowded with American doughboys and, at the K. of C. Club, I took the breath out of the leader of the little French orchestra by asking him if he had anything of Rameau.

"Why, yes, monsieur," said he; "but we did not bring it with us. We hardly thought that—"

"Well, don't make the mistake of imagining that our soldiers don't like good music," I interrupted. "Try them with something better than ragtime."

A little nettled, he turned over his music and began on the lovely Entr'acte from "Mignon." I wish you could have seen those boys. They threw off their listlessness and hearkened with all their might. Then he gave them one of the dainty Suites of Delibes. The lads applauded loudly and the musicians stole surprised glances at one another. They had come to play for philistines and found their audience children of light. Now that hundreds of soldiers and officers have gone to Dijon to take courses at the university, the appreciation of good music will be even greater.

While there I sought for Rameau's birthplace, for the spirit of the antiquary is strong upon me. Alas! the house no longer exists; but the emplacement is marked by a tablet.

Paris is never ungrateful to her benefactors when once they are dead. It is only while they live that she treats them badly. Hector Berlioz is a case in point. It is just fifty years ago since the master died, and all Paris thronged to the Trocadero to hear his music. They played the famous "Tuba mirum" from the "Requiem," with its fourfold orchestra to picture the effect of the last trumpet. There were also excerpts from the "Damnation of Faust," "Romeo et Juliette" and "L'Enfance de Christ." Of course Berlioz is being made use of as a stick with which to belabor Wagner. But probably Richard will survive it.

Paris is the city of conferences and sad was I that death should have carried away that wittiest of talkers, Jules Lemaitre, without my being able to hear him. And that greatest of all literary logicians, Ferdinand Brunetiere, is gone, too. But the Gallis sap is not exhausted and recently, at the University des Annales, Paris had the chance to listen to Reynaldo Hahn, best known in America, perhaps, as the composer of the song, "Si mes vers avaient des ailes."

Mr. Hahn talked on the subject of tradition. We have all suffered from prima donnas who aired their musical caprices and took liberties with the great masters on the plea that they were following "tradition." Who has not seen the graces and ornaments with which Jenny Lind embellished the "Messiah." Now, if Handel had wanted his arias to be sung as she sang them, he would have written down the notes she sang. But he didn't. Ergo, those additions are so many impertinences. True, they acquired a grace through the wonderful art of the superlatively gifted singer—I use the word in a purely artistic sense.

"Mr. Hahn is particularly sore at the liberties which people take with Margaret, for whose 'radiant gospel' he has a great love.

"I don't believe in tradition," said he. "How can one form an exact idea of the singers of the seventeenth and eighteenth centuries, seeing how difficult

it is to know the practices of the singers of thirty, forty or fifty years ago?"

And he raged against Mme. Carvalho, who, as artist and wife of the director of the Paris Opera, exercised an unfortunate influence of the too politic Gounod. To Mme. Carvalho's influence we owe the valse in "Romeo et Juliette," and Mr. Hahn is not grateful.

Are we to regard as good "tradition" the singer cited by Mme. Viardot who interpolated a long bravura cadenza in Gluck's aria, "I Have Lost My Eurydice?" Surely our sense of propriety should protest. But tradition covers a multitude of artistic sins.

Then the aria in "Don Giovanni," "Fin ch'haun dal vino," is sung nowadays as fast as possible. The singer who can get through it the fastest is the greatest and Mr. Hahn tells of one proud Polish baritone who succeeded in singing it in one minute and forty-nine seconds. "Evidently a man of great talent," commented the conference.

Patti also took liberties with Mozart. Are the diva's eccentricities to be accepted as "tradition?" If so, what will become of poor Mozart?

"Believe me," concluded Mr. Hahn, "what is necessary is to go back to the sources and to sing the music of the old masters as if it had just been composed." A Daniel come to judgment! What would Sullivan or Victor Herbert have said if some singer had presumed to "improve" on their music? And are we to permit artists, so-called, to treat the classics with less respect than they would contemporaries? What should we say of a comedian who interpolated bits of his own humor into the part of Falstaff?

And now I am off to Lourdes. Don't you envy me?

THE BETHLEHEM BACH FESTIVAL

Dr. J. Fred Wollé, conductor of the Bethlehem Bach Choir, has announced the engagement of the following soloists for the Bethlehem Bach Festival to be held at Lehigh University on June 6 and 7: For the Friday renditions of cantatas, soprano, Mrs. Mildred Paas of Philadelphia; contralto, Miss Emma Roberts of New York; tenor, Nicholas Douty of Philadelphia; bass, Charles T. Tittmann of Washington, D. C. For the Saturday rendition of the Mass in D minor, soprano, Mrs. Florence Hinkle of New York; contralto, Mrs. Merle Alcock of New York; tenor, Mr. Douty; bass, Mr. Tittmann.

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AN OPEN LETTER TO ARTISTS, ETC. (Continued from page 1, column 4)

ushers, etc. All of this must come from his short end of the receipts. Since the manager residing in Pacific Coast cities closes his offices, or at least has his income stopped, about the middle of May and can not reopen his activities until the beginning of October, he has no income whatever during a period of over five months in the year. This really reduces his percentage of the receipts considerably. And yet artists and managers expect these people to conduct a campaign of propaganda intended to introduce new or old artists and thus help them augment their receipts on their slender incomes. We do not think this to be a fair proposition.

We would like to suggest to managers and artists seeking adequate support on the Pacific Coast to figure up the amount of income they expect to secure from this territory, then compare this with the income they receive elsewhere, and set aside an advertising appropriation commensurate with the income they expect to receive. Should their visit fail to justify the initial appropriation, then this amount can easily be reduced during the second season, until it represents a fair percentage or pro rata of the income actually furnished by the territory in which such percentage is distributed. We thoroughly believe that both artists and managers would be astounded in the remarkable results achieved by this proceeding. They would not only increase their individual incomes, but they would increase the attendance at concerts and the energy and booking power of their Pacific Coast representatives.

How is it that the symphony orchestra, under the auspices of the Musical Association of San Francisco, attract nearly 6 per cent. of the population, and the artists must be satisfied with less than 3 per cent.? Because the publicity campaigns of the Musical Association are localized and are kept up during the entire season. Secretary-Manager Widenham tells us that this year he will even be able to continue his campaign during the summer, which will increase the subscription list and box office sales of the Association by a considerable degree. You see we are not guessing and imagining things. We are not theorizing. We are basing our contention upon facts gained through practical experience and observation.

We are not hesitating to say that the concert attendance in California, and possibly throughout the Pacific Coast, is just 50 per cent. of what it should be. And why? Simply because the musical public, from the close of one season and the beginning of the next, is kept in absolute ignorance regarding the artists who visit them during the new season. It is true our managers succeed now and then to get mention on the music pages of the daily papers; but in the first place the music page of one daily paper is not read by all music lovers, nor do all music lovers take time to scan the music pages of daily papers during the summer, because they are published on Sundays, when people have better things to do than stay at home reading newspapers. Music journals, however, are subscribed to and bought for the single purpose of keeping informed on musical news, and are not thrown aside the next day like a daily paper. They are kept for reference, and are kept quite frequently on file and bound.

We are publishing these facts so early because we want them to reach the offices of the New York managers, and the homes of the artists in the East, before they make their plans for publicity for next season. If anyone expects to visit the Pacific Coast next season, and intends to take advantage of the great financial conditions that will undoubtedly prevail, and the marvelous growth of musical taste and enthusiasm of recent years, they must go to work RIGHT NOW to announce their intentions, and continue to announce them from now until the time they get here. The Pacific Coast Musical Review will be able to get along without additional support from artists. The artists will be able to visit the Pacific Coast and secure audiences without using the columns of this paper to make themselves thoroughly known to the musical public. But as certain as we pen these lines they will not be able to reap the financial benefits which their genius entitles them to, unless they employ every fair and businesslike means to make their merits known to our musical public, and fix in its minds

beyond a peradventure of a doubt, the dates and the time of their visit here. The moment your name does not appear, the public forgets you. The Pacific Coast is a wonderful field for artists, because it is not yet surfeited with the best in music. Do you wish to take advantage of this fertility and incidentally raise the musical standard and increase concert attendance, or are you satisfied with merely making a trip to the Coast and considering your first tour as an incidental expense for future consideration? If you are easily satisfied, and do not care about the size of your audience, then whatever has been written in your interest as well as our own, is simply waste of energy.

ADDITIONAL NEW YORK NOTES (For complete Letter see page 12)

The Commonwealth Opera Association, of which John Philip Sousa is president and William G. Stewart is general director, will give a four weeks' season of light opera at the Brooklyn Academy of Music, beginning on Monday, April 21st. Three operas by Gilbert and Sullivan—The Mikado, Pirates of Penzance, and The Gondoliers—will be sung, and there will be a revival of The Geisha. The first bill will be The Mikado. The list of singers includes Misses Dorothy Jordan, Irene Pavloska, Christie MacDonald, Sylvia Tell, Kate Condon, Adele Patterson, Jeska Swartz, Gladys Caldwell, Anne Bussert, Greta Risley and Elsie Leon; Orville Harrold, Guido Ciccolini, Warren Proctor, Arthur Aldridge, Horace Wright, Harold Blake, John Willard, Edward Roberts, Bertram Peacock, Herbert Waterous, James Goddard, Jefferson de Angeles, Frank Moulan, William Danforth and Stanley Ford. Max Bendix will direct the orchestra.

Children's songs were sung at a costume recital of Miss Frances Sonin in the Princess Theatre last Sunday afternoon. Sometimes Miss Sonin told the stories of her songs before singing them. She has a light voice, suited to that form of entertainment. There were Chinese Mother Goose rhymes with music by Bainbridge Crist, sung in a Chinese costume; songs of Moussorgsky sung in the dress of a Russian peasant, and American songs, some of which were in the costume of a boy.

The New York Philharmonic Orchestra announces for next season, as heretofore, its series of twelve Thursday evenings, sixteen Friday afternoons, twelve Sunday afternoons, and four Saturday evenings in Carnegie Hall, as well as five Brooklyn Sunday afternoons at the Academy of Music. Among the assisting artists already engaged by the society for its concerts appear the names of Jascha Heifetz, Fritz Kreisler, Margaret Matzenauer, Sergei Rachmaninow and Percy Grainger. Old Philharmonic subscribers have the usual privilege of retaining their present seats for next year, and the Philharmonic books are now open at the society's office in Carnegie Hall for new subscribers.

Among the musical plays put on in New York last week was Maytime, with Peggy Wood, William Norris, Melvin Stokes, Maude Odell, and others of the original cast. It began a week's engagement on Monday night at the Shubert-Riviera Theatre.

At the Nora Bayes Theatre on Tuesday, Come Along, a musical comedy by Bide Dudley, with score by John Louw Nelson, was seen for the first time. In the company were Harry Tighe, Regina Richards, Billy Clark, Paul Frawley, and Marcelle Carroll.

Musical plays continued were as follows: The Royal Vagabond, at the Cohan and Harris; The Velvet Lady, at the New Amsterdam; Listen, Listen, at the Knickerbocker Theatre; Let's Beat It, at the Century; Monte Cristo, Jr., at the Winter Garden; Take It From Me, at the Forty-fourth Street; Good Morning, Judge, at the Shubert; Oh, My Dear, at the Princess; Tumble In, at the Selwyn; Somebody's Sweetheart, at the Central, and Some Time, at the Casino.

Gavin Dhu High.

MUNICIPAL ORGAN RECITAL

Albert Rappaport, tenor, and Miss Iole Pastori, soprano, will contribute the vocal part of the program at Edwin H. Lemare's Easter organ recital in the Exposition Auditorium. Both rank as artists and are well known musically in San Francisco. The Pastori family, of which the soprano is a member, has a wide acquaintance in California.

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America's finest soprano, who sings a remarkable program of songs and arias at the Savoy tomorrow (Sunday) afternoon and again a week from tomorrow

For his opening number Mr. Rappaport will sing an aria from Meyerbeer's opera, "L'Africaine," and he will draw on his large repertoire for other selections. Miss Pastori's first number will be Ardit's waltz song, "Il Bacio." Together they will give the last act of "Aida," Mr. Rappaport personating Radames and Miss Pastori having the role of Aida.

Mr. Lemare will begin the recital Sunday evening at 8:30 with the "Hallelujah Chorus" from Handel's "Messiah." When the big organ now at the Auditorium was placed in Festival Hall for the Panama-Pacific International Exposition the "Hallelujah Chorus" was the first composition played on it, and

when the Exposition closed the Festival Hall organ recitals ended with the "Hallelujah Chorus." On this account the initial Lemare program on Easter Sunday in 1917, when the organ was formally given to the municipality and dedicated in the Auditorium, began with the "Hallelujah Chorus," which thus has become the established opening number for the Easter anniversary recitals.

For this recital, with which his third year as city organist commences, Mr. Lemare has also on his program Handel's "Largo," Hollins' "Spring Songs," the "Quis Est Homo" from Rossini's "Stabat Mater," and his own "Concert Fantasia on the tune of Hanover." A nominal charge of 10 cents is made for admission to the recital.

VICTORY LIBERTY LOAN

Sergeant Herman Robert Gravens, who came to this city on the Victory Liberty Loan Trophy Train, is one of those Americans who helped to carve the name of the American Marines deep in the history of the world. He fought at Chateau Thierry and lost a leg there. He is not complaining, but expects to continue to pay his share of the cost of the world war for the remainder of his life.

Eight thousand Marines went into action in that famous battle. Six thousand of the original 8,000 were sent back as casualties during the first fifteen days of the engagement. Fate decreed that Gravens was not to be one of those incapacitated at the Front.

During those fifteen days the tide of the German onrush not only was halted, but the Huns were hurled back. It was one continuous attack, yet Gravens was unscratched.

Finally the order came to give over that section of the Front to other troops. When Gravens had reached a point nearly two miles in the rear, he was overtaken by a shell from one of the German big guns.

Gravens says, "I didn't lose my leg, I gave it and gave it freely as did other Americans who like me lost limbs in the fight for Democracy." He will tell the story to the people in 115 Southwestern cities during the twenty-nine days that the Victory Liberty Loan Trophy Train is touring the country in the interest of the coming loan.

THE FIRST NASH CONCERT

By Abbie Gerrish-Jones

The first concert of the first series of Nash concerts for the season 1919 was given in the Colonial ballroom of the Hotel St. Francis on the afternoon of April 11th before a large and interested audience. The program was composed of numbers written for piano and wind instruments, and was of unusual interest, holding the attention of the audience throughout.

The opening number, a Quintette in E flat, for piano and wind instruments, was from the pen of the incomparable Mozart and was a delightful blending of instruments seldom heard together in chamber music. In this composition, which is given in four movements, the piano part was taken by Miss Carolyn Augusta Nash; oboe, Astorre Lombardi; clarinet, Nicola Zannini; horn, Franz Huske, and Eugene La Haye, bassoon. A horn solo was next on the program, the "Romance" of Saint-Saens, played by Mr. Huske, who handles the difficult instrument in a manner productive of some very pleasing effects, with Miss Nash at the piano. This work is written in a style hardly recognizable as that of Saint-Saens, whose work usually possesses a certain sprightliness and sparkle suggestive of the composer's own personality, and was the more interesting for this reason as showing the composer from an unusual angle in his musical character.

The bassoon solos of La Haye were finely given and pleasantly surprising, showing the possibilities of an instrument seldom heard in solo work, The Aria (Bach) so well known to string instrument performers, taking on a new meaning as sung from the reed of this big bass flute, and the Haendel "Gavotte" was charming.

A Quintette in F by Pauer, written for piano and wind instruments—oboe, clarinet, horn and bassoon—was given its first hearing in San Francisco and was thoroughly enjoyable and delightful throughout four brilliant movements. This closed the program of the first concert of the Nash season, the second being promised for April 25, which will be as usual a matinee. Miss Nash has given us several seasons of these concerts by practically the same aggregation of players, La Haye being the

only newcomer, and they possess an intrinsic value in the education of audiences in combinations seldom used among instruments, and the aim is also to present compositions seldom heard. Miss Nash, the organizer of the ensemble, and from whom it takes its name, is an enthusiast, and the remaining five concerts of this season may be anticipated as holding novelties in combination and rarities among compositions to be presented.

GEORGE W. POUND'S TRIP

George W. Pound of New York, general counsel and manager of the Music Industries Chamber of Commerce, will be in San Francisco today on his transcontinental trip in the interests of education along musical lines. This evening Mr. Pound will be the guest of honor at a banquet of the San Francisco Piano Merchants' Association at the St. Francis Hotel and he will be the speaker of the evening, telling of his message to the people. Last Monday's Call had this to say about Mr. Pound's trip:

What is perhaps the most ambitious "mission trip" ever conceived by an industry is being undertaken by George W. Pound of New York, general counsel and manager of the Music Industries Chamber of Commerce, who is on a coast to coast tour to bring about a greater appreciation of the importance of music.

Pound will arrive in San Francisco next Saturday and will speak at a dinner given in his honor. He will be the guest of the local music merchants' association.

Pound has made a thorough study of the relation of music to the needs of the people and of the nation at large. His trip is exciting a great deal of attention throughout the country among those progressive business men who are interested in public education as related to industrial progress. It is planned to take in thirty cities along the Southern route from Pittsburg to the Golden Gate and back to New York through the North.

It is virtually a crusade of education along musical lines, with the idea of unifying the purpose of all persons who have it in their province to bring music into the homes of the humble as well as those of the more fortunate.

THE NASH CONCERT

Acceding to the many requests for a repetition of the celebrated Hummel Septet in D minor, which created so much interest when presented by the Nash Ensemble in previous seasons, this organization will include in its coming concert in the St. Francis Colonial Ballroom on Friday afternoon, April 25. Wenceslao Villalpando, the eminent violoncellist, who was obliged to take a leave of absence on account of ill-health, has returned to the Ensemble and will be heard in two numbers. The complete program follows:

Trio in A minor for piano, oboe and horn (Reinecke), Miss Nash, Mr. Lombardi, Mr. Huske; Sonata in G minor for piano and violoncello (Chopin), Miss Nash and Mr. Villalpando; Septet in D minor (Hummel), Miss Carolyn Augusta Nash, piano, Mr. Brooks Parker, flute, Mr. Astorre Lombardi, oboe; Mr. Franz Emil Huske, horn, Mr. Arthur Stephan, viola, Mr. W. Villalpando, cello, Mr. L. J. Prevati, contrabasso.

SWAYNE COMING SOON

Wager Swayne has completed the final arrangements for his visit to San Francisco, and will motor from Los Angeles, starting April 30th. He has invited a party of Eastern friends to accompany him, and they are eagerly anticipating the pleasures of the trip through the lovely California scenes that are totally new to all of them. Swayne has had a very busy season in the south, and has been obliged to reject several splendid pianists who desired to coach with him, on account of his early departure. However, a large proportion of his class will follow him to this locality rather than discontinue their studies; and this colony of eager and talented young musicians is anticipating a delightful season of uninterrupted work in the pleasant surroundings of the bay region. Swayne will establish a handsome studio in San Francisco immediately upon his arrival, and will be ready to accept pupils about May 10th. Full particulars of his plans and a definite address where arrangements may be made, will shortly appear in these columns.

ALCAZAR

"Sick-a-Bed," a buoyantly joyous farcical comedy, full of irresistibly funny situations and sparkling with contagious merriment, is the glad Easter week offering at the Alcazar commencing Easter Sunday matinee. This feverish frivolity provides much food for easy laughter and is a sure killer of any grouchy germs that linger in the system. It is the work of Ethel Watts Mumford, prolific and popular novelist, short story writer, illustrator and suffragette worker. It drew hilarious crowds for weeks at the New York Gaiety, and the Hollis Street Theatre, Boston, followed by an all summer run at Power's Theatre, Chicago, and is now given in San Francisco for the first time by special arrangement with Klaw and Erlanger, its original producers. "Sick-a-Bed" involves the screamingly absurd perplexities of a dashing globe-trotter who feigns nervous prostration, with the aid of a couple of medical fakirs, so that he may avoid going on the witness stand in a divorce suit against his philandering uncle. He falls desperately in love with his amazingly pretty and winsome nurse; comic complications follow in fast and furious succession. The comedy is precisely suited to beauteous Belle Bennett, popular Walter P. Richardson and other expert farceurs of the versatile New Alcazar Company, so effective in high class Eastern novelties that would not be seen in San Francisco but for alert, up-to-date Alcazar enterprise. New York dramatic critics were enthusiastic over "Sick-a-Bed." Ashton Stevens in Chicago wrote: "Rarely have I seen on one stage at one time such a wealth and variety of spontaneous comic acting." In preparation is "The Gypsy Trail," a delightful comedy of ardent youth and romance.

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MUSIC AT FAIRMONT AND PALACE

The second edition of the Fairmont Follies will be presented in Rainbow Lane at the Fairmont Hotel on Easter Monday evening, after weeks of careful preparation. Every face, song, dance, specialty and costume will be new and director of entertainment and music for the Linnard Hotels, Rudy Seiger, feels confident that his second offering will surpass in every way the first, which has proven so successful since the middle of last December. The new soubrette, Charlotte Balzef, a dainty Dresden doll in face, figure and manner, will prove a revelation, Seiger says, and another of the newcomers who is bound to make a hit is Perqueta Courtney, whose specialty is "Vampirism." Lucita Hall and Alice Blake promise some beautiful Hawaiian dances and this quartette of joy-makers will be supported by a beauty chorus of eight, all costumed in the latest creations of Fanchon. Among the other entertainers of note will be Lloyd and Wells, the remarkable eccentric dancers, who have been the big hit of "Let's Go" at the Casino. The wonderful Jazz orchestra will, of course, remain and play for the Follies as well as dancing every night except Sunday.

Hana Shinozumi, the dainty Japanese soprano, will be the soloist of the Lobby Concert at the Fairmont this Sunday evening at 8:45 o'clock.

Hana Shinozumi, the delightful Japanese soprano, will again be the vocal soloist at the Fairmont Hotel Lobby Concert this Sunday evening at 8:45. This talented singer will leave shortly for an engagement in the East and this will be her farewell appearance in San Francisco for some time to come. Her selections will include the following: Japanese Song Cycle—Sayoura (Cadman), (a) All My Heart is Ashes, (b) The Wild Dove Cry: Come, Child, Beside Me (Bluchmann); Pierrot (Rubner), (a) The Bird (Fiske), (b) Sakura (Old Japanese Folk Song), in Japanese; Hosannah (Granier). The instrumental portion of the program, under the direction of Rudy Seiger, is as follows: Selection, Samson and Dalilah (Saint-Saens); Norwegian Dances (Grieg); Poupée Valsante (Poldini); Caucasian Sketch, "In the Village" (Ivanoff); Duet for Cello and Viola, Bruno Colletti and Lonis Rovinsky; Cloister Scene, Kamenoi Ostrow (Rubinstein); Walter F. Wenzel will play the accompaniments for Miss Shinozumi.

The vocalist at the concert in the Sun Court of the Palace Hotel this Sunday evening at seven o'clock will be Mme. Elfrieda Wynne, the popular soprano. The complete program, under the direction of Rudy Seiger, is as follows: March, Hands Across the Sea (Sousa), (a) Menuet (Paderewski), (b) Slumber Song (Rudy Seiger); Suite, Peer Gynt (Grieg); (a) Cloister Scene Kamenoi Ostrow (Rubinstein), (b) The Rosary (Chime Solo), (Nevin), Charles Seiger; Songs (a) Inflammatus, Stabat Mater (Rossini), (b) Ave Maria (Bach-Gounod); Violin Obligato by Rudy Seiger, Mme. Elfrieda Wynne; Easter Fantasia (Rudy Seiger), Synopsis—On Calvary, And the Sun was Darkened, The Dawn of Easter, Christ is Risen; Selections from Carmen (Bizet); Song—Ah fors e lui from La Traviata (Verdi), Mme. Wynne; Overture, Jüdel (Weber). The piano accompaniments for Mme. Wynne will be played by John Smith.

CLARA MORTON AT THE ORPHEUM

The Orpheum announces a great new Easter bill for next week composed of a number of the most talented and popular artists in vaudeville. Clara Morton, one of the family of the famous Four Mortons, will present A Songalogue in a manner which is essentially her own and is both clever and captivating. The great success she achieved on the occasion of her last visit here is well and favorably remembered, and her new offering will be pleasantly anticipated. Harriet Rempel, who has won fame both as an actress and playwright, will appear in a new vehicle written for her by Tom Barry, entitled "Tarrytown." It is a romantic playlet and affords Miss Rempel an opportunity of displaying her talent and versatility by appearing in the dual role of mother and daughter. As the daughter she delightfully portrays a debutante and as the mother she presents an excellent character sketch.

"The Miracle" is the title of an act which introduces a modern Svengali and his Trilby and is the most remarkable of its kind in the world, illustrating and proving beyond question the existence of the power of transmission of thought. "The Miracle" passes into the audience and songs new and old, classical and popular may be whispered to him. Without a word he will transmit to his Trilby, who will sing and play the selection called for. Ethel Davis and Freddie Rich style their offering "Songs a la Carte." Miss Davis sings with sweetness and wonderful expression and Mr. Rich is the author of many popular song successes, including "What Will You Do When I'm Away," "Flower Time," "Tears," "Rig-a-lig-lee." Mr. Rich writes songs to Miss Davis' order and that is why their act is called "Songs a la Carte."

Paul La Varre and his brother will introduce a balancing routine that apparently has no limit. Their feats are original and performed with ease and grace. The remaining acts in this attractive bill will be Polly Moran, the Sheriff Nell of the Movies; Mosconi Brothers in "Dancing Odds and Ends" and Sam Mann and his Company in Aaron Hoffman's philosophic farce "The Question."

Cecil Cowles, the well known pianist and composer, who has been in New York for some time, was to have made her debut in New York during this month, but became dangerously sick on account of blood poisoning, resulting from a carelessly extracted tooth, and was compelled to interrupt her musical activities. Her recital had to be postponed until later in the year. She has prepared four entirely new programs and has been faithfully coaching with Stojowsky.

STORY OF THE OLIVER DITSON COMPANY

Attractive Book by William Armes Fischer, "Notes On Music In Old Boston," Is Interesting From Many Points of View

By GEORGE BOOSINGER EDWARDS

Elbert Hubbard believed that "business" would "save the world." Of course he meant save the world for art. It is a sweeping statement, a large order to accept; for much of "business" seems bent on producing as much ugliness as possible—ugliness of surroundings, insincerity of product, and, above all, cruelty of laboring conditions.

But it has happened now and again in the history of business that a house has established itself as an image of faith in an ideal, whether it were a humanitarian ideal like Henry Ford's, or an artistic ideal such as Elbert Hubbard's. It is appropriate that the romantic story of such a development should be written out in attractive style; and it is inevitable that this story should reflect in some measure the history of a social movement, something over and above the account of the individual evolution. Shaw consented to Henderson's writing his biography on condition that he take his life as a "peg" on which to hang the movements of socialism in politics, Wagnerism in music, and Nietzscheism in philosophy.

The history of the house of Oliver Ditson is such a "peg" on which to hang the history of music in New England; and in the attractive book by William Armes Fischer (a native, I understand, of San Francisco), entitled "Notes On Music In Old Boston," full advantage is taken of this unusual opportunity. It seems the first music printing in this country, the first singing of America, the first complete music book published, and many other "firsts" of interest not only to Bostonians but to all Americans, had to do in some way or other with Oliver Ditson, the founder of the great music publishing house, whose branches in New York, Philadelphia, and Cincinnati (now John Church Company) have had so much to do with all American musicians.

Mr. Fischer's book makes one wish he were Bostonian, the facts he cites sound so romantic, and so

cost, and he will also be paid as long as the training lasts a monthly compensation equal to the sum to which he is entitled under the War-Risk Insurance Act or a sum equal to the pay of his last month of active service, whichever is the greater, but in no case will a single man or a man required by his course of instruction to live apart from his dependents receive less than \$65 per month, exclusive of the sum paid dependents; nor will a man living with his dependents receive less than \$75 per month, inclusive of sum paid to dependents.

That if his disability does not prevent him from returning to employment without training and he elects to follow a course of vocational training provided by the Federal Board, the course will be furnished free of cost to him, and the compensation provided by the War-Risk Insurance Act will be paid to him, but no allowance will be paid to his family.

That in addition to the above the family or dependents of each disabled man will receive from the Government during his period of training the same monthly allotment and allowance as that paid prior to his discharge from the Army or the Navy.

That upon completion of his course of training he will continue to receive the compensation prescribed by the War-Risk Insurance Act so long as his disability continues.

That in nearly every case, by following the advice and suggestions of the Federal Board, he can either get rid of the handicap caused by his disability or acquire new powers to replace any that may have been lost.

That if he is willing to learn and to take advantage of the opportunities to increase his skill offered him by the Federal Board he can usually get a better position than he had before entering the service.

That if he fails to take advantage of these opportunities he will find himself badly handicapped when he is obliged to compete with the able-bodied men who come back to work after the war.

That the Federal Board, through its vocational experts, will study his particular disability and advise him as to the proper course to pursue and give him free training for the occupation best suited to him.

That on the satisfactory completion of his training the Federal Board, through its employment service, will assist him to secure a position.

That public authorities and other large employers will, in many cases, at least, give the disabled soldiers and sailors preference when filling vacant positions, provided they possess the training necessary to fill them.

All disabled soldiers, whether in or out of the hospital, should address their communications either to the Federal Board for Vocational Education, Washington, D. C., or to the district office of the Federal Board of the district in which he is located. The district offices of the Board are located at the following points, respectively.

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Dist. No. 6—Alabama, Mississippi, and Louisiana. Office: 822 Maison Blanche Annex, New Orleans, La.

Dist. No. 7—Ohio, Indiana, and Kentucky. Office: 906 Mercantile Library building, Cincinnati, Ohio.

Dist. No. 8—Michigan, Illinois, and Wisconsin. Office: 1600 the Westminster, 110 South Dearborn street, Chicago, Ill.

Dist. No. 9—Iowa, Nebraska, Kansas, and Missouri. Office: 517 Chemical building, St. Louis, Mo.

Dist. No. 10—Minnesota, North Dakota, and South Dakota. Office: Room 742 Metropolitan Bank building, Minneapolis, Minn.

Dist. No. 11—Wyoming, Colorado, New Mexico, and Utah. Office: 909 Seventeenth street, Denver, Colo.

Dist. No. 12—California, Nevada, and Arizona. Office: 997 Monadnock building, San Francisco, Cal.

Dist. No. 13—Montana, Idaho, Oregon, and Washington. Office: Room 539 Central building, Seattle, Wash.

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charged with historical sentiment. And it is the sort of thing other business houses should make possible. For if a house have had no ideal before causing such a book to be written, it certainly would have one afterwards, the main thing being to have one some time. That the Oliver Ditson Company has had one all along is apparent on every page of this interesting book. So its publication is of value not only in advertising the interests of a great house, but in making it conscious as never before of its own ideals, and in contributing in attractive form to the historical data of American music.

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That the Government is resolved to do its best to restore him to health, strength, and self-supporting activity.

That until his discharge from hospital care the medical and surgical treatment necessary to restore him to health and strength is under the jurisdiction of the Military and Naval authorities.

That the vocational training which may be afterwards necessary to restore his self-supporting activity is under the jurisdiction of the Federal Board for Vocational Education.

That if he needs an artificial limb or other orthopedic or mechanical appliance the Bureau of War-Risk Insurance supplies it free upon his discharge and renews it when considered necessary.

That if, after his discharge, he again needs medical treatment on account of his disability the Bureau of War-Risk Insurance supplies it free.

That any man whose disability entitles him to compensation under the War-Risk Insurance Act may be provided by the Federal Board with a course of vocational training for a new occupation.

That the Government strongly recommends each man who needs it to undertake vocational training and put himself under the care of the Federal Board, but the decision to do so is optional with each man.

That if his disability does prevent him from returning to employment without training and he elects to follow a course of vocational training provided by the Federal Board, the course will be furnished free of

Harry Dempsey, editor of the Army and Navy News, and former Secretary of the San Francisco Press Club, returned from New York last Sunday after three weeks absence. Mr. Dempsey has been an ensign in the Navy ever since this country went into the war, but was able to keep in touch with his business interests. While in New York Mr. Dempsey met Josiah Zuro, who is now busy rehearsing two or three of the largest moving picture symphony orchestras in New York, and is really the right hand man of Hugo Riesenfeld, the distinguished conductor, whose name is a household word among musicians in the East. No doubt Mr. Zuro has had many propositions to conduct orchestras in moving pictures, and we can only explain his hesitancy to accept them on the ground that he has different plans for the future. Whatever Mr. Zuro undertakes is bound to be successful. Mr. Dempsey also met Caruso and took advantage of this opportunity to thank him personally for the great service he rendered the San Francisco Press Club at the time Mr. Dempsey was secretary, when he sang through the telephone from Atlanta, Ga., for the 1915 Press Club Show. Mr. Caruso expressed his deep appreciation for Mr. Dempsey's thoughtfulness in looking him up about this matter, and said that he expected to again visit the city of the Golden West in the near future.

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Capital Actually Paid Up	1,000,000.00
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Employees' Pension Fund	295,618.00

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NEW YORK CLOSES OPERA SEASON FOR THE CURRENT YEAR

Metropolitan Opera House Opened Its Last Week Under Unusual Circumstances Regarding the Singing Cast—Spanish Singers Follow Americans at the Park — Covent Garden Revives in London—Commonwealth Opera in Brooklyn — Plans of the Philharmonic

New York, April 13.—Under rather unusual circumstances the Metropolitan Opera House's next to the last week opened last Monday evening in Montezza's *L'Amore del Tre Re*, Miss Muzio and Messrs. Martinelli and Mardones reappeared, while Thomas Chalmers was unable to sing the baritone role of Manfredo. His place was taken by an Italian artist, Milo Picco, who has sung in opera elsewhere in America. Mr. Picco was up in the part, and he was perhaps the only baritone who could so acceptably have fitted into Sem Benelli's poetic tragedy at a moment's call.

Mme. Gabriella Besanzoni, an Italian contralto who recently arrived in New York has been engaged to sing principal roles with the Metropolitan Opera Company next season. Mme. Besanzoni has sung most of the important Italian and French contralto roles. With the coming of Mme. Besanzoni there will be other changes in the ranks of the contraltos at the Metropolitan. Mme. Louise Homer probably will devote her time next season to concerts. Miss Sophie Braslau will remain with the company, as will Mme. Margaret Matzenauer, but Miss Braslau's appearance will be less frequent than in the past. She is to go on tour with the Chicago Opera Company in the autumn.

Mr. De Luca, the baritone, had a very busy Thursday. A performance of operatic fragments was given at the Metropolitan Opera House for the benefit of the emergency fund which takes care of the sick and disabled employees

of the institution. The excerpts were scenes from *Il Trovatore*, *La Forza del Destino* and *Aida*. The last furnished the climax with Mr. Caruso. Others who sang at this matinee were Miss Muzio, Miss Ponselle, Mme. Rappold, Miss Braslau and Mme. Delaunoy; Messrs. Martinelli, De Luca and Mardones. Mr. Chalmers was to have sung the Count di Luna in the *Trovatore* scene. He did not; Mr. de Luca did. Mr. Whitehill was to have sung *Amonarso*. He also failed to materialize. Mr. de Luca once more obliged. In the evening in Rossini's *Il Trovatore di Siviglia*, Mr. de Luca was the ubiquitous Figaro.

The last week of the season of the Society of American Singers at the Park Theatre began on Monday with a performance of *Iolanthe*, with the original cast, and it was repeated on Wednesday evening and at the Saturday matinee. Patience was sung on Tuesday and Thursday evenings, *The Mikado* on Friday evening, and on Saturday evening Robin Hood closed the season which began in September. American composers will be in next season's repertory. In explaining how he made a success of giving "intimate" grand and comic opera, William Wade Hinshaw, the president of the society, said:

"We have never stinted in the paramouncy artistic direction. Here has been my rule: a good orchestra first in importance; next, a good chorus; next, the stars. Combine those with a prudence as to the mounting of the piece and the result is the horse sense of popular-priced opera."

Mme. Margaret Matzenauer, Metropolitan Opera contralto, has again obtained a divorce from Edoardo Ferrari-Fontana, tenor, formerly with the Metropolitan. An interlocutory decree was signed by Supreme Court Justice Tompkins. The testimony was ordered sealed. Mme. Matzenauer gets the custody of her 5-year-old child, Adriana, but there is provision for the father to see her frequently.

Following the successful season of opera in English at the Park Theatre we shall have a season of opera in Spanish beginning next Saturday night. The director, Manuel Noriega, is assembling a force of Spanish opera singers to the number of sixty. There will be an orchestra of forty musicians under the direction of Ferdinand L. Cebello, and the repertoire of the season in operas, revues and concert programs will present to music lovers opportunity to hear the best and newest works of modern Spanish composers and a wide range of typical music of the lighter phases of Spanish genius. Maruxa, the opening opera, is in two acts, a romantic and light hearted story of customs, courtship and comedy in Galicia, a picturesque province of northern Spain. The singers include Adelina Vehi, Luisa Rovia and Ysabel Marqueti, who have sung leading roles in Spanish cities. Ramon Blanchard, the baritone, and Jose Limon, the tenor, lead the opera forces among the men.

Word comes from London that after nearly five years' interval the Covent Garden season of grand opera will be revived this summer. No German operas will be given, the repertory consisting of Italian, French, Russian, and English works. The list of artists is headed by Melba and Destinn, who has altered her name to Destinnova, to denote her Czech nationality. A new comer will be Marguerite Sheridan,

descendant of the author of *The School for Scandal*.

An audience at Aeolian Hall last Monday night listened to Percy Grainger, the pianist, preside at the same time at two pianos in playing several of his own compositions. This seemingly impossible feat was performed with the aid of the Duo-Art piano, which reproduced exactly Mr. Grainger's previously recorded playing of one part while he himself was playing the other. Florence Easton, soprano, also tested the ability of the Duo-Art, singing three compositions, *Willow*, *Willow*, *Died for Love*, and *A Reiver's Neck-Verse*, to the accompaniment of Mr. Grainger's playing. In her first three songs, Puccini's *Vissi d'Arte*, from *Tosca*; Tosti's *Mattinata* and Thayer's *My Laddie*, she was accompanied by Corporal Ralph Leopold, her later numbers being with the Duo-Art.

Mme. Galli-Curci, following the lead of Enrico Caruso and Geraldine Farrar, will make her movie debut in a special screen story being filmed for the Stage Women's War Relief, with the object of having it shown at one of the benefits with which the Stage Women's War Relief is constantly appealing the spirit of Mars. Like the undertaker, sooner or later the movie gets 'em all.

A dispatch from Chicago states that the Chicago Grand Opera Association's deficit for the 1918 season is approximately \$300,000, of which slightly more than \$100,000 will be paid by twenty-one guarantors and the remainder by Harold F. McCormick and wife. Plans for increasing subscriptions and box sales will be discussed next week by members and a committee of the Friends of Opera, a newly formed organization. Gavin Dhu High.

(For additional New York Notes see page 8, column 2)

LOISA WESSITCH

SOPRANO DRAMATICO-LERICO

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THE METROPOLITAN OPERA HOUSE CLOSES ITS SEASON MABEL GARRISON FULFILLS ALL ARTISTIC EXPECTATIONS

Caruso Sings Don Jose at Final Performance of Season 1918-1919—Dippel Will Pilot a Japanese Opera Company—Miss Terry Drops Shakespeare For Songs—Piano Recitals of Caroline Willard and Rose Levinson—Newark Festival

By GAVIN DHU HIGH

NEW YORK, April 20.—The only Caruso sang Don Jose last Monday night in the Metropolitan Opera House's last production of "Carmen" this season. The house was packed. The other principals were Geraldine Farrar as Carmen, Mr. Whitehill as Escamillo, Mme. Sundelius as Micaela and Mr. Rothier as Zuniga. The great Italian tenor still has difficulties wrestling with French, but his robust singing made up for imperfection in any but his native tongue.

Donizetti's "L'Elisir d'Amore" was sung for the last time this season at the Metropolitan Opera House Friday evening. Enrico Caruso as Nemorino was again heard in one of his best impersonations. He was in good voice and delighted with his singing. Mr. Caruso's associates were Mme. Barrientos as Adina, Mr. De Luca as Belcore, Mr. Didur as the quack doctor Dulcamara, and Mary Ellis, who replaces Miss Sparkes as Gianneta, and sang the part for the first time creditably. Mr. Papi conducted.

In the season at the Metropolitan Opera House, which was closed according to schedule last week, thirty-seven different operas were sung, of which twenty-four were in Italian, nine in French, and four in English. Of the three operas by German composers in the list, "Marta" was sung in Italian, "The Prophet" in French and "Oberon" in English. There was an unusually large number of double bills, nine of them, together with two triple bills, namely, the three new Puccini operas and the two American novelties that were linked with Cadman's "Shanewis." The operas most frequently sung—eight times each—were "Aida" and "Madama Butterfly." Next came "Forza del Destino," "Tosca," "Boheme," the Puccini triplets, "Cavalleria," "Pagliacci," "Faust," "Prophete," "Oberon," with six each. Five performances each were given of "L'Elisir d'Amore," "Barbiere di Siviglia," "Marta," "Carmen," "Thais," "Samson et Dalila," "Coeur d'Or," "Petroushka." Of the composers Puccini had the largest number of performances: thirty in all, of seven operas; Verdi, twenty-two (five operas); Donizetti (three operas), and Gounod (two operas), ten performances each.

Andreas Dippel, the tenor, who once assisted in the management of the Metropolitan Opera House and later the Chicago Opera Co., will resume the management of grand opera in October, and has decided to specialize on several operas which he will prepare with care as to cast and scenic equipments. The company will go on tour and play all the principal cities of the United States and Canada. The first opera to be sent out will be Puccini's "Madama Butterfly" in Italian, and the special feature of the opera will be the novelty that all Japanese characters and chorus parts will be played by Japanese artists, including the prima donna, Haru Onuki and Koscak Yamada, the Japanese composer and conductor.

Summer concerts in the Stadium are to be resumed under the direction of Arnold Volpe, as announced at a meeting at the home of Adolph Lewisohn, 881 Fifth avenue, who gave the open air arena to the City College, and who provided funds for Mr. Volpe's concerts there last year. That these may become a permanent feature in New

York's musical life it is now planned to hold eight weeks of concerts, beginning June 30 next.

To keep peace in a musical family a man should never tell his wife that she doesn't sing right. A deposition in the divorce suit of Mme. Galli-Curci was filed in Chicago in which Cleofonte Campanini, general director of the Chicago Opera Association, said that twice while Mme. Galli-Curci was singing he saw Luigi, her husband, escort young women to his wife's apartments. Mme. Galli-Curci's suit alleged her husband made her life unbearable. Campanini

Distinguished American Colorature Soprano Possesses a Beautiful Voice, Sings With Intelligent Understanding and Phrases With Poetic Insight —Enthusiastic Audience Accords Her Hearty Welcome and Rewards Her With Spontaneous Ovation

By ALFRED METZGER

IN the Pacific Coast Musical Review of April 12th we dwelt at length upon the justification for sincere and constructive criticism. We gave our opinion regarding the reason why a critic is of use to the public and what we consider justifiable and unjustifiable criticism. In the enumeration of the relations between critic, artist and public we emphasized a certain series of points that specified the critic's position as a reviewer and chronicler rather than a teacher or schoolmaster. There is another phase of sincere and valuable criticisms which we overlooked at that time and which we believe to

ately condemns an artist as incompetent. If a voice should be temporarily affected by passing hoarseness, fatigue or a little obstacle in the throat, such voice is "no good" according to the ordinary hearer's opinion. All of such sweeping condemnation is, of course, unjust to the highest degree, and the critic should serve as a pendulum to re-establish the equilibrium between artist and public, so that the audience is not permitted, through some unhappy accidental condition, to ruin the career of a really efficient artist.

Neither would it be just to condemn an artist somewhat advanced in years on account of his or her voice being affected, but adequate credit should be given for the remarkable effects which the artist is able to attain, notwithstanding the natural causes that might contribute to the gradual fading of former tone beauties. Voice alone is not the greatest asset of an artist. It is far more important what an artist accomplishes with his voice. And it is one of the chief duties of a critic to point out these indisputable artistic facts so that the reader is able to learn how to listen to music and spread the information as much as possible, thereby preventing grave injustice being done to artists. This introduction is not intended as an apology in behalf of Mabel Garrison, who made her San Francisco debut last Sunday afternoon, but is merely meant to show another reason why honest and sincere criticism is of great use to the artist as well as the public, and yet in one respect we might at least apply one part of the introductory remarks to Miss Garrison's concert.

It would be an injustice to Miss Garrison as well as to the intelligent portion of the audience to pretend that this exceedingly capable artist was in the best condition that her reputation justifies us to expect of her. It was evident on one or two minor occasions that the artist was hampered by fatigue or a similar condition that prevented her from giving us the best in her throughout the entire program. Other great artists have labored under such disadvantages at their first appearances in San Francisco, and when we are willing to ignore these incidents, it is not because we failed to notice them, but because we are convinced that Miss Garrison knew this as well as we did, if not better, and that she is fully competent to sing in a manner that justifies unconditional praise. Only in case an artist should repeatedly be guilty of certain well known breaches of artistic laws should a critic call attention to discrepancies. Not everyone may agree with us on this proposition, but anyway we consider such procedure the only just treatment of an artist.

Two weeks ago today we quoted several views of leading New York critics on Mabel Garrison and her art. We commented on the fact that they were so uniform and that because of this uniformity of opinion we had reason to put our faith into the opinions thus expressed. A careful and unbiased observation at Miss Garrison's concert last Sunday strengthened us in the belief that she is by all means the greatest colorature soprano we have heard in a long while. She possesses the necessary voice, technical ability, intelligence and emotional faculty to stir up her



MABEL GARRISON

The distinguished Colorature Soprano, whose irresistible charm of personality and refined vocal art has captivated San Francisco's most fastidious concert goers and who will give her second and final concert at the Savoy Theatre Tomorrow (Sunday) afternoon

said one of these acts was when Luigi repeatedly said to his wife: "You sing flat."

The New Symphony Orchestra, Edgar Varese conductor, gave its first concert Friday evening in Carnegie Hall. The program comprised the sonata from Bach's cantata, "The Heavens Laugh;" the gigue from Debussy's "Images pour Orchestra;" Alfred Casella's "Notte di Maggio;" for contralto voice and orchestra; Bela Bartok's "Deux Images pour Orchestra;" and Gabriel Dupont's "Le Chant de la Destinée," a symphonic

(Continued on page 12, column 1)

be equally as important as the other requirements, and that is a calm, unbiased and judicious mental attitude toward the performer. In this respect the critic should form a sort of balance wheel between the artist and the public. An audience, for instance, does not make any concessions in the event of an artist being indisposed, tired, out-of-sorts, in a mood unfavorable to his usual artistic condition, or influenced by little disagreeable occurrences which occasionally disturb the equanimity of any human being. The average concertgoer demands his pound of flesh. He wants dollar for dollar. If an unavoidable mistake is made he immed-

(Continued on page 12, column 2)

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EIGHTEENTH YEAR

FIRST STATE MUSIC CLUB CONVENTION

The California Federation of Music Clubs, Bessie Bartlett-Frankel of Los Angeles, president, will hold its first annual convention in Oakland May 1st to 4th, with headquarters at Hotel Oakland. At this conference and festival the wheels will be set in motion for the new democracy of music, and plans crystallized for an annual music festival that will do honor to the State.

Many noted persons and artists of international reputation will be present and assist in making this a great event in California musical history, and the music lovers throughout the State are urged to attend the programs of both afternoon and evening, which are open to the public. The Hostess Clubs will be the Wednesday Morning Choral Club of Oakland and the San Francisco Music Club. Hotel reservations will be made through Mrs. J. W. Sweeney, Harrison Apartments, Oakland, Calif.

HOTHER WISMER'S VIOLIN RECITAL

One of the most important musical events of a San Francisco season is always the annual violin recital of Hother Wismer, which is generally crowded to the doors by an audience of the most prominent music lovers and musicians in the city who express their pleasure invariably by frequent and honest expressions of delight. This year Mr. Wismer will give his recital at Sorosis (Club Hall, 536 Sutter street, on Tuesday evening, April 29th, and he will be assisted by that excellent vocalist Antoine De Vally and that matchless accompanist Frederick Maurer, Jr. The program as will be seen by scanning the works appended to this article has been judiciously selected and contains a number of the most prominent works in musical literature. In addition to a number of the well known classics, Mr. Wismer introduces two works by resident composers, namely, Domenico Brescia and Mary Carr Moore. They will be found to be unusually skillful works. The programs begins with the beautiful Schumann Sonata, and Mr. Wismer is such a conscientious musician and such an enthusiastic art lover that he ought to bring all his intense feeling to bear on this work. No doubt a crowded house will greet this energetic musician on this occasion, when the following program will be presented: Sonata Op. 105 (Schumann), Hother Wismer and Frederick Maurer; Violin Concerto Op. 11 (Joseph Joachim), in D Minor (Cadenz by Joachim); Song—La Procession (Cesar Franck), (first time in San Francisco); Antoine De Vally; Violin Solos—Recitative and Scherzo (Kreisler), (violin alone), Meditation (Tschalkowsky), Intermedio (old French), (J. Mandonville); Viola Solos—Old Melody (Sinding), Fairy Pictures (2 Movements), (Schumann); Siciliana (from Viola Sonata D), (J. S. Bach), (for Viola alone), Hother Wismer; Violin Solos (American Composers)—Minuet, E Minor (Domenico Brescia), (first time in San Francisco); A Deserted Farm (E. McDowell), Pastorale in C (Mary Carr Moore).

Mrs. Edna Willcox Clarke, who is so well known in San Francisco, and who since her marriage has been residing in Bakersfield, appeared recently at a big benefit concert given at the Bakersfield Opera House and regarded as one of the biggest performances ever given in that thriving community. In a review of this event, which appeared in next day's paper, Mrs. Clarke's performance was referred to as follows: "Devoid of mannerism and in an artistically cultivated voice which she had under perfect control, Mrs. Dwight L. Clarke delighted those assembled with a group of three songs: (a) Les Filles de Cadix (Delibes), (b) Polonaise from the opera Mignon (Thomas), and (c) Mayday (Walthew). The latter song was finely phrased and made her listeners long to go a-Maying. Miss Isabel Forker made a perfect accompanist to the singer."

PASTORI-RAPPAPORT TRIUMPH AT AUDITORIUM

Iole Pastori Reveals Astounding Improvement Since
Return from New York—Albert Rappaport's Fine
Tenor Voice Heard to Advantage

By ALFRED METZGER

Never before has America had such a brilliant opportunity to secure universal recognition for her artists than in these times when it is impossible for foreign musicians to visit the United States. And while we are about it we might just as well plead the cause of the resident artist, or the "local" artist as he or she has been styled. It is about time that the people of America realized the fact that there is no disgrace in being "local." On the contrary, a community should be proud of the meritorious artists who reside in it. Strange that San Francisco, for instance, is always anxious to claim an artist who lived here for a brief space of time, and who made his first successes here, but—AFTER HE HAS CONQUERED A REPUTATION ELSEWHERE, and still our musical clubs and people immediately discriminate between foreign artists and local artist, when competent musicians settle among us. It almost seems as if certain people consider it a crime or a musical misstep to locate in this city.

The Pacific Coast Musical Review believes that in Iole Pastori we have another artist who will presently be heard from in no uncertain terms. And we say this because we have carefully watched her progress under Giacomo Minkowsky ever since she came back from New York with impaired vocal production. When we listened to Miss Pastori at the Scottish Rite Auditorium we regretfully discovered that her high tones were not free and had to be forced occasionally, with the result that the pitch was impaired. The difference between her singing now and then is absolutely astonishing. At the Exposition Auditorium on Sunday evening, April 20th, and on several previous occasions Miss Pastori's voice proved absolutely free in all positions, or registers. Formerly her low notes and middle tones had no color, now they ring out clearly and with resonance. Her high tones are simply exquisite in their limpidity, freedom and accuracy as to pitch. It is a voice in a thousand, and if Miss Pastori does not make her name in the musical world, then there is something radically wrong somewhere.

Now, there must have been some reason for this radical change, and it must be in the teaching. We shall have to let Mr. Minkowsky tell you about it one of these days, in the meantime we can not help but acknowledge the remarkable artistic evolution of this capable young singer. Miss Pastori deserves her success. She is persevering, and if she is occasionally discouraged she continues her work just the same. She possesses fine, natural temperament, and above all is modest and willing to learn. She never fails to accept suggestions, if they seem valuable to her, and her mind is absolutely set upon making good. Of such material great artists are made. Although her voice is lyric in quality it possesses a certain dramatic robustness which was evidenced in the Aida duet. It retains its smooth, flexible character throughout the entire range, which is also a sign of unusually intelligent tuition. That an artist of Miss Pastori's qualification, beauty of voice and intelligence of phrasing should not be in greater demand as soloist in California proves beyond a doubt that we are not as musical as we think we are. And yet even the greatest artist could not have had a more enthusiastic recognition than Miss Pastori was favored with by several thousand people at the Civic Auditorium, who simply wouldn't rest until she sang several encores.

Albert Rappaport shared the honors of the evening with Miss Pastori. Here is another vocalist who possesses the material of which artists are made. He, too, has greatly improved since the last time we heard him. His voice is getting freer and easier to listen to. It is a remarkable organ and contains the genuine dramatic tenor quality. Particular improvement is noted in the high tones, and Mr. Rappaport has every reason to feel gratified with the success he achieved on this occasion. One of Mr. Rappaport's principle claims to success is his natural artistic temperament. He sings with enthusiasm and fervor. He pays attention to enunciation and the musical sentiment of a phrase. He, too, possesses the perseverance and stick-to-itiveness that gains the eventual goal. He was warmly applauded and the applause gradually developed into an ovation. According to those in charge of the event, it was one of the most satisfying musical events given at the Civic Auditorium under their direction. Both artists deserve to be congratulated.

Mrs. Margaret Hughes is meeting with brilliant success on her ten weeks' tour of the Orpheum Circuit and is enjoying the experience thoroughly. The Pacific Coast Musical Review is in receipt of a postal from Denver, Colo., in which Mrs. Hughes expresses her delight with the receptions she has and the changes occasioned by constant travelling. She is not due to return until the end of May or beginning of June.

Joseph George Jacobson has a very interesting article on The Major and The Minor Scale in the April issue of the Etude. Mr. Jacobson first gives a very convincing description of the difference between the major and minor scale and key, and then he explains the difference between major and minor scale. It is a brief bit of important information which should be welcomed by all students. However, Mr. Jacobson has not only given evidence of being a successful writer, for as a teacher also he has gained a reputation. At a recent recital of the Joseph George Jacobson Club on March 28th the following program was delightfully presented: Andante and Variations op. 40 for two pianos (Schumann), the Misses Rutenentner and Woll; Lecture The Rondo Form (Joseph G. Jacobson); Rondos by Haydn, Mozart, Beethoven and Perpetuum Mobile (Weber), J. G. Jacobson; The Lark (Tschal-

kowsky), Nocturne op. 55 (Chopin), Etude F minor (Chopin), Miss Loretta Roumiguere; You and I (Jacobson), I Love Thee (Grieg), Miss Gertrude Gerda; Romance F sharp (Schumann), Etude The Loreley (Seeling), Thirteenth (Liszt), Miss Henrietta Roumiguere; Fairy Tales (Itaff), Polonaise op. 53 (Chopin), Etude op. 25 No. 12 (Chopin), Miss Idele Rutenentner, second piano arrangement Mr. Jacobson. In addition Mr. Jacobson has recently scored a decided success as a composer, two of his compositions having been represented on the San Francisco composers day program of the Mansfeldt Club, and apropos of this the following letter from Mr. Mansfeldt to Mr. Jacobson is a splendid tribute to the latter's gift of musical invention: "Dear Mr. Jacobson: First let me tell you why I play your composition. 'You and I' appeals to me very strongly; it grows on me; I play it better all the time; I think of you and your wife always when I play it; I really do not know of any more beautiful dialogue than that piece; in fact, it haunts me. 'Happiness' depicts itself completely. I can not imagine a piece which describes its title better. That is the reason why I play these two pieces. Most friendly yours, Hugo Mansfeldt." The sixteenth piano recital of the pupils of Joseph George Jacobson will take place on Friday evening, May 2nd, at Sequoia Hall, 1725 Washington street. Compositions by Schumann, Clementi, Bach, Chopin, Godard, Grieg, Mozart, Liszt, Mendelssohn and Jacobson will be rendered by Mrs. Rutenentner, Misses Woll, Edith Taylor, Marian Cavanaugh, Lorraine Sliger, Vivian Whitney, Lorette and Henrietta Roumiguere and J. G. Jacobson will play the orchestral parts on a second piano.

Clarence Eddy, the distinguished organist, gave a splendid organ recital for a few personal friends and invited guests at the First Presbyterian Church, Oakland, last Wednesday afternoon, April 23rd. An unusually fine program was presented, and although the offer of the Pacific Coast Musical Review was presented from attending on account of the Tuesday holiday which upset all plans for the week, a more detailed review of the event will appear in next week's issue of this paper. Everyone who attended expressed himself most enthusiastically regarding the artistic phase of the recital.

PASMORE PUPILS IN THE CHURCHES

On Good Friday, at St. Stephen's Episcopal Church, "The Crucifixion," by Stainer, was given with the rector of the church, Rev. George H. B. Wright (who studied with Mr. Pasmore while a student at Stanford University, and at intervals ever since), baritone soloist, Joseph C. Lacey, tenor soloist, Harlan McCoy, bass soloist, and a chorus of twenty-four voices, nearly all of whom were pupils of Mr. Pasmore, who is organist and choir director of St. Stephen's Church.

On Easter Sunday at the First Congregational Church, Mr. Thomas W. Pearson, another Pasmore pupil, sang "The Resurrection" by Shelley. Also on Easter Sunday Miss Ethel Johnson, soprano soloist at the First Presbyterian Church, gave a beautiful rendition of "With Verdure Clad" from The Creation. Miss Johnson succeeds Mrs. Ferné De Witt Dettmer (also a Pasmore pupil), who is about to join her husband in the East, where he is in the U. S. service.

Miss Harriet Pasmore, contralto soloist at the First Presbyterian Church at Pasadena, gave an inspired rendering of a solo appropriate to the day.

Miss Theresa Zanetta sang the solos in Field's Service in D, and Mrs. George H. Coolidge rendered with convincing power "I Know That My Redeemer Liveth" at the Easter morning service at St. Stephen's Episcopal Church, while at the evensong the Rev. Mr. Wright intoned the choral service and Miss Adale Hicks' lovely young voice was heard in a selection appropriate to Easter evening.

Mr. Pasmore's teachings were represented in San Jose's principal churches by Mrs. Joseph Mora, contralto, Miss Lulu Pieper, soprano, Mrs. Irene Quilty Kerwin, soprano, Mr. Chester Herold, tenor, Mr. Roy Thompson, tenor. In distant parts, at Wichita, Kansas, Mrs. Ferguson Owens, and at Toledo, Iowa, Miss Maude Browning, took prominent parts in the religious services of those cities.

The list of Mr. Pasmore's pupils and pupils' pupils, who sang at Easter services might be extended to embrace many parts of the country, but will be closed by mention of Prof. P. A. Bacon of Los Angeles, Horatio Cogswell, Los Angeles, Mrs. Jones-Simmons, Los Angeles, Miss Mary Overman, Santa Barbara, all of whom are leaders in musical work in the communities in which they are active.

AN INTERESTING LECTURE RECITAL

On Sunday afternoon, March 16th, the third lecture recital on the American method of Singing was given in the studio room, 600 Kohler & Chase Building, by the Misses Catherine Urner, Dina Moore and Lena Frazee. There were about forty guests present and after a program of classic and operatic songs, and readings from Imagist poetry, tea was served and a delightful social hour was enjoyed. One feature of the afternoon's program was the singing of a number of songs from manuscript composed by Catherine Urner, and also one by Beatrice Clifford, the accompanist for the occasion. The trio from Elijah was rendered, the duet from Mme. Butterfly was sung by Misses Urner and Frazee, and Handel's O, Lovely Peace by Misses Urner and Moore. In a recent issue we already mentioned the marriage of Miss Moore and Geo. Bowden. Since the departure of Mr. and Mrs. Bowden to New York the studio work of the American Method of Singing has been taken up or continued by Miss Catherine Urner and Miss Lena Frazee.

Subscribe for *The Pacific Coast Musical Review*, \$2.00 per year.

"LET US BE THE GREATEST MUSIC LOVING COUNTRY IN THE WORLD" SAYS GEORGE W. POUND

General Counsel and Manager of the Music Industries Chamber of Commerce is Guest of Honor of the San Francisco Piano Merchants Association at the Palace Hotel—Tells of Narrow Escape of Entire Musical Industry of America From Mortal Financial Injuries—Gives Interesting Account of How, For the First Time In World's History, Music Was Officially Recognized by Government as An Essential

By ALFRED METZGER

ALTHOUGH the Pacific Coast Musical Review is not a trade publication, it feels that there are occasions when the musical public in general should be kept informed of important events transpiring in trade circles, specially when they are so closely associated with our musical life that they somehow touch familiarly upon subjects dear to the musical profession. Such an occasion was the banquet given by the San Francisco Piano Dealers' Association in honor of George W. Pound, counsel and manager of the Music Industries Chamber of Commerce of the United States, an organization that practically saved the musical industry of partial, if not entire, destruction during the course of the war. And our readers will know how important a service was rendered by this chamber of commerce when they realize how closely associated the commercial and artistic branches of our musical life really are. Nearly 150 representatives of the music trade and their guests were present and the addresses made were listened to with grave attention and unusual display of interest, frequently being interrupted with enthusiastic applause.

Frank W. Anrys, of the Wiley B. Allen Co., president of the San Francisco Piano Merchants' Association, was the toastmaster and presiding officer. After a few introductory remarks regarding the object of the occasion Mr. Anrys introduced as the first speaker L. S. Sherman, president of Sherman, Clay & Co., who, upon rising received an ovation that lasted for quite a long time. When the enthusiastic applause finally subsided Mr. Sherman paid a fine tribute to Mr. Pound, who he said had been in the limelight more than anyone else in the music trade and who had accomplished truly great things, showing unquestionable statesmanship and diplomacy as well as thorough knowledge of the subject which he espoused. Then Mr. Sherman called attention to the work of the Music Industries Chamber of Commerce, continuing:

"The Steinway Piano—The Steinway Duo-Art—The Aeolian Pipe Organ—The Pianola Player Piano—The Victor Victrola, with its marvelous records—The Lyon & Healy Harp—

"All the above together with numerous other fine pianos, players and talking machines manufactured to provide music for the home, and each expressing to a surpassing degree the highest attainment in its particular line. These surely emphasize the fact that we are now living in an advanced musical age for the perfection of musical instruments.

"That these great achievements have developed and matured to their present superior perfection during my business career and that the business organization of our house is permitted to assist in the representation and marketing of some of those that stand in the very front rank is a matter of great satisfaction and pride to me personally. The various manufacturers producing these marvelous results are surely deserving of the most loyal representation and hearty support of the dealers privileged to represent them, thereby greatly increasing their own output and profits.

"While the home has been so well provided for in such an exceptional way by the musical instruments I have mentioned and others, the occupants of these homes in all cities where the high class moving pictures are demonstrated, now find superior entertainment in the present day photo player piano and the Robert Morton orchestral organ and other similar instruments manufactured for the same purpose. Regarding the music these instruments furnish, Richard A. Rowland, president of the Metro Pictures Corporation, has spoken as follows: 'Motion pictures win or lose with the spectators according to their music.'

"It has been aptly said by another, that 'Opportunity knocks at the same door but once.' Those in the various branches of the music trades who have their ear to the ground, realize that the present is the golden opportunity for all engaged in the music business, be they publisher, dealer or manufacturer. Mr. C. M. Tremaine and his well organized 'Bureau for the Advancement of Music' know it and admonish the trade in no uncertain language to heed its admonition. The universal prosperity throughout the United States in all branches of the music business the past year confirms it. In the first paragraph of Mr. Tremaine's pamphlet entitled 'For the Serious Minded and Progressive Members of the Music Industry' he very forcefully drives this truth home in the following terse and convincing language:

"Never in the world's history has the music trade had such an opportunity for prosperous development as confronts it at the present moment. Never has that large diversified group which might be classed as the 'friends of music,' whether interested commercially, artistically or altruistically, been in a position to extol the blessings of music to such a receptive audience. The stage is set, the background is perfect."

"Mr. Tremaine's pamphlet is a choice nut full of meat that is invaluable to the entire music trade. I make a second quotation therefrom that all interested in music should give heed to and profit by:

"Music is indispensable to the human race, for it is the voice of the emotions. An Almighty Providence

has provided music to both express and control our emotions, and without music there can be no fullness of life either for the individual or the nation."

"Surely the most prosperous years the music trades in general have ever experienced have come to all branches of the music business since Mr. Tremaine and his able associates organized and commenced to operate the 'National Bureau for the Advancement of Music.' May the good work ever continue!"

Mr. Anrys then introduced P. T. Clay, vice-president of Sherman, Clay & Co., and a former president of the National Association of Piano Merchants, serving during the Exposition year and presiding at the national convention held in San Francisco during 1915. After humorously complaining that Mr. Sherman had already said what he (Mr. Clay) intended to say and that he now was compelled to think up a new speech at short notice, Mr. Clay stated that there used to be a time when salesmen were ashamed to confess their association with the music business. At that time they didn't know that they were associated with one of the greatest industries in the world. And this evolution began when the National Association of Piano Merchants began killing off the pirates of the trade. Now there isn't a salesman who isn't proud of the fact that he belongs to the music trade.

"From this beginning made by the National Association there eventually resulted the appearance of George W. Pound who organized the entire musical industry by sheer force of his personality. During a period when the government intended to penalize the music business Mr. Pound went to Washington and interviewed Congressmen and Senators and he and the war convinced those in Washington that they couldn't get along without music. Thus Mr. Pound, notwithstanding the misleading sound of his name, became a heavyweight in music."

Mr. Anrys in introducing Mr. Pound expressed himself very briefly, but to the point, emphasizing the great services rendered by that gentleman to the entire music industry. Mr. Pound, after paying a glowing tribute to the climate and enterprise of California, continued:

"When I asked Champ Clark whom he considered the greatest orator he replied Daniel Webster, and the latter used to preface his remarks by saying that when the Maryland buffeted against the storm she first tried to get her bearings and that he would imitate the example, and so I will tell you first why we are here tonight and why we were forced to fight for the existence of our industry. After two thousand years of civilization it was necessary for your representatives to plead with the government at Washington for the existence of music. After two thousand years of civilization music was declared to be a non-essential in time of war and stress together with confectionery and jewelry. Music being third in line. Music was to be denied any privileges, and it seemed to me in this Music Industries Chamber of Commerce that here was something to fight for. Some of my friends, and among them some big corporation lawyers, told me I was wasting my time to fight for music. No nation had regarded music as an essential. During the war France ceased manufacturing pianos. So did Germany. Sweden used to manufacture four thousand pianos and now Sweden is entirely supplied with American instruments through the efforts of the Music Industries Chamber of Commerce. England, during the war, from manufacturing 126,000 pianos dropped to 5,000 pianos, and no merchant really could buy any pianos except second hand instruments for some time. Of course America came to the rescue. When America finally came in the war England had entirely ceased manufacturing pianos, and when it had already been decreed that music should not exist the Music Industries Chamber of Commerce was called upon to defend the industry.

"At the time the country went to war, a year and a half ago, the music industry had one billion dollars of piano paper in the banks, and in spite of this one Senator declared this industry to be a toy industry. Not long before this a certain Congress famed for spending money was called the Billion Dollar Congress. This term was applied to emphasize the wonderful amount thus given out. And yet the piano industry had this much valuable paper in the banks alone.

"I explained to the Congressmen and Senators that there was romance in the music industry. It was not merely a commercial enterprise. It was largely built up upon a credit basis, and not a cold blooded cash basis like the automobile business was built up. I illustrated my argument with large maps which divided the manufacturing centers into zones. First the New York zone, then Chicago, then the middle West and so forth. It took three weeks before I was given a hearing before the committee in charge, and then I was only given one and a half hours to present my case. And after the presentation of our arguments I was told that against former conviction and against the better judgment of some of the members of the committee it was decided that music should exist.

"For the first time in the history of the world music was declared to be essential. For the first time in

the world music was an avocation recognized by the government, and the United States of America is the only country in the world that can say this now. Germany lost two industries during the war—chemicals and musical instruments. America exported \$17,000,000 worth of chemicals last year. During the last few years this country imported \$800,000 worth of band instruments from Germany and from France \$600,000 worth. Now we are not importing any and we are making band instruments in this country superior in quality and quantity to any in the world. Our boys went to war behind American bands, playing American music upon American instruments.

"The reason why we won out in this fight for the recognition of music is because we went before Congress with dignity and cleanliness. When it came to the conservation of steel, one certain industry was refused 20,000 tons, but the music industry was allowed 700,000 tons. Indeed, the music industry received more steel than the food industry and its allied trades. The next fight came with the shortage of coal. We won out in this by being foresighted, and having coal stored where it could be reached and from where it could be transported without inconvenience. Then came the proposal to tax all musical instruments ten per cent. We succeeded in having this tax reduced to 3%. Then came the decision of separate taxes on pianos, player pianos and piano players. We were able to secure a decision that player pianos did not mean piano players. This saved many thousands of dollars to the trade.

"With such a great foundation made, should we stop, and should we continue this splendid superstructure of music? Opportunity only beckons once. If this industry had not been organized it would have been destroyed. The day of destructive man and industry is gone. The day of constructive man and industry has arrived. Music makes for better citizenship, home, daughters and sons. Let's continue to make this industry cleaner all the time. Organize! Every country is now organizing to get the world's trade. Go and get your share! We are now the greatest music producing country in the world. Why not be the greatest music loving country in the world? Let us educate the child. Let us introduce music into every home."

SIGNOR DE GRASSI PRESENTS CHILD ARTIST

Barbara Lull, a Fourteen Year Old Virtuoso, Astounds Large Audience with the Brilliance of Her Technic and Intelligence of Phrasing

Signor Antonio de Grassi brought out another wonderful child pupil at the Twentieth Century Club House, Berkeley, last Tuesday evening. Last year he presented Joseph Lampkin, who was quite a prodigy, but it remains for Barbara Lull to carry off the greatest honors that any child could possibly manage. Barbara is just fourteen, and came down from Portland, on the advice of Maud Powell, to study with Signor de Grassi. That a complete understanding exists between pupil and teacher was exemplified in the complicated and tuneful Sarasate duett "Jota Navarra," and the finished classic Sonata in G minor, Handel. It was a performance that would have done credit to any concert platform.

When the little girl of fourteen assayed the Rondo Capriccioso, Saint Saens, it was an open mouthed audience that listened, for it did not seem possible that that child could play as she did. Her intonation, bowing, facility in the passages, rhythm, feeling and, in fact, all that one could ask for, was there. When Signor de Grassi pronounces her ready for the larger concert field, she will be so prepared, at the rate she has already gone, that her success cannot be anything short of triumphant. We ascertained that she attends the public school in Berkeley, and is an enthusiastic tennis champion, a lover of the out of doors, and altogether a perfectly normal little girl, with the exception of this marvellous gift, which she develops as happily and merrily as she does everything else. The baskets of flowers that adorned the stage at the end of the program showed that Barbara has friends rather than rivals and envious colleagues. We shall look keenly to her further development under her splendid teacher, whom the war sent out here, and whom we hope to keep as our own.

An addition to the program was two groups of lovely songs sung by Mr. Jack Edward Hillman. He was in excellent voice, and sang with the charm of manner that adds so much to an evening. Massenet's Elegie and Lieurance, By the Waters of Minnetonka, were encored, and Mr. Hillman graciously repeated them. Signor de Grassi's obligatos were a feature of the song groups, also. Altogether it was an unusual evening.

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STABAT MATER DOLOROSA AL FRESCO

Rossini's Cantata Forms Appropriate Good Friday Offering at Greek Theatre—In Preceding Concert Program Marcella Craft Reveals Beauty of the English Language

By GEORGE BOOSINGER EDWARDS

The first impression upon hearing classic masterpieces out of doors is one of annoyance at the disturbance of nature noises, the distraction of the sunlight, and the casualness of the audience. But immediately succeeding is a feeling of buoyant participation in a community service of song, wherein conditions are necessarily informal, and all the more human for all that. The audience and performers are all friendly with one another. The disadvantage turns out to be an advantage; the negative value a positive value. Indeed, if instrumental music requires four walls, it is a question whether vocal music—especially choral music—does not require trees and sunlight and open air for its best effect. It is as if the race retains a memory of the time when all music was necessarily vocal and just as necessarily *al fresco*. With the largest chorus under festival conditions indoors there is inevitably an association of artificiality, of crampedness. This feeling disappears in the open air and a sense of freedom and elevation of mind takes its place. When the voices are accompanied by instruments out of doors the disadvantage to the instruments proves the opportunity of the vocal utterance, and the right balance between song and accompaniment which is so difficult to attain in the concert room is the result. The voice is freed; the instruments abandon their proud pre-eminence; the assembly is transported to primitive conditions, with all the health and vigor—and informality—characteristic of them.

In setting the primitive atmosphere on Good Friday at the Greek Theatre, "The Indian Dirge" of MacDowell was especially appropriate. It was surprising how well the piece lends itself to out of doors performance, with its horn and trumpet motives in the distance (off stage). And in the Greek Theatre "off stage" is really in the distance. To one who had heard it exquisitely performed by the San Francisco Symphony Orchestra last season even this less schooled performance out of doors added something, inviting as it did the twittering of the nesting birds and even the barking of a neighboring dog.

The second number, "I Will Extol Thee" from Costa's "Eli," gave Marcella Craft her best opportunity of the day. The evident joy she takes in her English diction was a pleasure to the audience accustomed to hear English sung as a sort of shameful confession of vulgar humanity after a divine debauch in all the languages accredited by the League of Nations. Saint Paul warned us centuries ago that the speaking of many tongues is no sign of spiritual superiority. Perhaps it were better not to talk about it. A demonstration like Miss Craft's in this aria is better than a sermon.

The Larghetto from Beethoven's second symphony seemed less appropriate out of doors. It was probably chosen for its Good Friday mood; but it would have been no mistake to have had the "By the Brook Movement" from the Pastoral Symphony. Without the perfection of detail which can only be attained in the concert room there seems no reason in playing the other.

The opening chorus and quartette of Rossini's Stabat Mater was splendid in its effect. Hugh J. Williams in the tenor "Cujas Animam" revealed a sweetness and warmth of voice which seemed peculiarly appropriate to the poignant festival and to the poetry of his text. In certain high tones the unfamiliar acoustical conditions took him off his guard for a moment. He immediately recovered, however. Miss Lucy van der Mark's contralto was a happy contrast to Miss Craft's soprano in the duet "Quis Est Homo?" where she suffered not at all by comparison with the distinguished visitor. Lieut. Henry L. Perry pluckily attempted to "sing through" his hoarseness, but without avail.

It was Good Friday music. The naive popularity of Rossini's style, flourishing as it did in a period when the natural modes and manners of folk-song were only beginning to be justified in the face of liturgical systems, appears quaint and medieval to modern ears. It is like Fra Angelico's angels, and the Pilgrim's Progress—simple, direct, almost childish; but sincere and decorative in the extreme. It went with the primitive atmosphere of the setting, and its naivete was part of its charm.

Not too much credit can be bestowed upon Paul Steindorff, to whose untiring energy and perseverance is due the possibility of giving these choral and orchestral events. Really Mr. Steindorff's unselfish efforts in behalf of music is not appreciated as it should be, and the fact that, notwithstanding these occasional disappointments, Mr. Steindorff continues to work along the straight path of his musical duty, proves beyond a question that he is one of the most conscientious musicians California possesses.

JOHN McCORMACK AS A MOZART SINGER

It is generally conceded that John McCormack, the gifted and popular tenor, who will give recitals at the Exposition Auditorium Sunday afternoons, May 11th and 18th, at 2:30 sharp, these being his only two concerts in Northern California, stands unrivalled amongst the tenors of the present day, as an interpreter of the music of Mozart. Probably no man is better qualified to speak on this subject than Felix Weingartner, and he has declared publicly that McCormack's singing of the tenor role in "Don Giovanni" was the best he had ever heard. Lilli Lehmann paid him a compliment equally great, and when he appeared in this same opera last season in Chicago, Cleofonte Campanini, who conducted, laid down his baton, and with enthus-

Are You A Quitter?

The world has no use for the quitter. In the prize ring, on the battlefield, and in the whole field of human endeavor, there is nothing but contempt for the man who fails to see his effort through.

America's reputation for gameness is at stake in the Fifth Liberty Loan. All the fruits of victory will be lost if we fail to finish. It is for every money-earning individual to do his or her part for the nation's good name. Let the world say: "America saw it through—those Yankees never quit!"

DON'T BE A QUITTER! — PUT YOUR DOLLARS BEHIND THE VICTORY LIBERTY LOAN

Enthusiastic shouts of Bravo! Bravo! led a great audience in one of the most remarkable demonstrations ever witnessed in an American opera house.

Karleton Hackett, of the Evening Post, commenting on the performance, said: "We have become so accustomed to thinking of John McCormack in terms of Irish ballads, that we are apt to forget what a remarkable singer he is when he finds the proper opportunity. Mozart wrote for just such a voice and singer as John McCormack, and those long sustained phrases were of perfect beauty as he sang them, sounding so natural and spontaneous that for the moment you almost forgot the art that made them possible. Usually these phrases have to be cut up and generally doctored to make them 'singable,' but McCormack probably said to himself, that Mozart had had wide experience with actual flesh and blood singers and wrote according to what he had found they could do; therefore, if the men of Mozart's time could sing this music as written, he could too, and he did, taking the phrases as they stood and making them sound the most natural thing in the world. The next time you hear Mr. McCormack sing an Irish ballad don't forget that he has the power also to sing Mozart, and Mozart is the supreme test of an artist's quality."

The first McCormack concert here, May 11th, is but two weeks distant and the second, May 18th, but three weeks, and all San Francisco will undoubtedly endeavor to get within the four walls of the Auditorium to be on hand to worship at the shrine of the McCormack voice and art. Tickets are already on sale for the two events.

CLARENCE EDDY TO TEACH IN CHICAGO

Receives Well Merited Tribute as One of the World's Greatest Organists When Announcement is Made by Well Known Institution

The Musical News of Chicago published in its issue of April 4th the following well justified tribute about Clarence Eddy:

The great fame and the remarkable experience of Clarence Eddy will make that distinguished organist a notable acquisition to the organ department of the Chicago Musical College, where he will teach during the summer term. There are not many cities in the United States in which the name of Clarence Eddy is not a household word, and his accomplishments are equally well known in Europe. He has given recitals and has dedicated new organs in every State of America. In Chicago alone Mr. Eddy has presented nearly four hundred recitals. The directors of the great expositions which have been given in this country or abroad always have hastened to avail themselves of the services of an artist whose skill and whose musical inspiration are as remarkable as the skill and the inspiration of Mr. Eddy. So he has played the organ in the great expositions of Vienna, Philadelphia, Paris, Chicago, San Francisco, St. Louis, etc.

His repertoire comprises practically everything that has been written for the organ. Most of the composers whose talents have been associated with composition for the instrument have written works specially for Mr. Eddy, and have dedicated them to him. Possessed of this vast experience, it is not surprising that the success of Clarence Eddy as a teacher has been of phenomenal worth. His pupils are living testimonials to his skill. Not only has he devoted loving care to the development of the gifts for organ playing of a multitude of pupils, but he has helped even those who have not been able to come under his direct instruction. His "Organ Method," in four volumes, has enjoyed and still enjoys the great respect and admiration of organists.

GEORGE KRUGER INTRODUCES NORMAN SMITH

Norman Smith, a nine-year-old prodigy and pupil of George Kruger, the eminent teacher and pianist, who created quite a sensation recently by his playing at the Greek Theatre, will give a piano recital at the Sorosis Club Hall on May 22nd. This remarkable boy has been receiving tuition for three years and has developed a most unbelievable mastery of such composers as Bach, Daquin, Haydn, Beethoven, Chopin, Raff, MacDowell, Friml, Jensen, etc. His wonderful intelligence is most fascinating to those who realize the

difficulties to be overcome in the various compositions, yet with all his child-like mentality he appears to grasp the masters' message and adds a zest to his playing which is astonishing to the listener. The program will consist of compositions by classical and modern writers and the public will welcome an unheralded virtuoso.

CECIL FANNING AT COLUMBIA THEATRE

The joint recital to be given by Cecil Fanning and Allan Bier at the Columbia Theatre on Sunday afternoon, May 4th, promises to be one of the most interesting concerts given this season. Fanning is undoubtedly one of the leading song interpreters of the day. Critics have compared his work with that of David Bispham, Plunkett Greene and other distinguished artists whose knowledge of dramatic art has helped them in recital. From the obscurity of a stenographer's desk in Columbus, Ohio, he stepped to the concert stage and almost instantaneously won success with his voice of pure and melodious quality. He will be accompanied by H. B. Turpin, who has played for him during most of his concert career.

Allan Bier's numerous friends and admirers will be greatly interested in hearing the two new compositions he has written while he was in the service of the United States Army. This brilliant young pianist is a dreamer and after a hard day's work in the financial department of the service would still be able to allow his imaginative genius to weave musical thoughts of what this world's struggle means and in his "Two Poems of Quest" written for the piano a most interesting message is conveyed. The program follows: Air from Richard Coeur de Lion (1784), (Gretry); Air from Herodiade (1883), (Massenet); Four Preludes—C minor, C major, F major, C sharp minor, Two Etudes—E major, C minor (Revolutionary); Partout ou l'amour a passe (Bemberg); Noel des enfants qui n'ont plus de maisons (Debussy); Archibald Douglas (Lowe); Two Poems of Quest 1918 (Allan Bier); Poissons d'Or (Gold Fish), (Debussy); The Last Leaf (Oliver Wendell Holmes), (Sidney Homer); Boy o' Mine, Goodnight (Burr), (Weston S. Wilson); I Did Not Know (Chas. H. Towne), (Frederick W. Vanderpool); The Doe Skin Blanket (Cecil Fanning), (Chas. W. Cadman); March Call (written for Mr. Fanning), (Francesco de Leon).

VIRGINIA PIERCE-ROVERE REPLACES MAUD FAY

Virginia Pierce-Rovere, the prominent and widely known soprano, who was the soloist at St. Mary's Paulist Church on Good Friday, when she sang the Inflammatus in excellent voice and in a manner that made a deep impression upon her hearers by reason of her effective rendition of this beautiful music and her emphasis of its religious fervor. The church, as usual, particularly on such a holy occasion, was filled to overflowing. The tenseness of the devout atmosphere lent itself splendidly to the sincerity of the singer.

Mme. Rovere proved so successful that on Easter Sunday when Maud Fay, who was expected to sing, was prevented to do so on account of sickness in her family, the first named artist, who had been engaged to sing for the Mass, was asked to take the famous soprano's place. She sang Gounod's Ave Maria, with Kajetan Atl playing the harp accompaniment and Mr. Lewis the violin obligato. On this occasion Mme. Rovere also acquitted herself creditably, imbuing the solo with fine artistry and emotional expression.

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GARRISON IN FINAL CONCERT TOMORROW

Mabel Garrison, the sweet voiced and beautiful American prima donna, whose art completely captivated local music lovers, will face an audience at the Savoy tomorrow (Sunday) afternoon, considerably more in keeping with what she rightly deserves than the rather small assemblage that became enraptured at her first appearance here. These few faithful music lovers have spread the gospel of her superb art and together with the unanimous criticisms of praise by the press have served to acquaint many with the fine qualifications of this lovely Metropolitan Opera Company singer, and indications point to a large crowd at the Savoy tomorrow to enjoy her delightful program of song and aria. Miss Garrison indeed is one of the finest singers and artists it has been our privilege to hear in many seasons. Her clear bell like coloratura, tuned to perfect pitch, and her extraordinary charm, grace and beauty have made her what she is, one of the foremost of today's American singers. With the splendid accompanist, George Siemomn, at the piano, and both artist and pianist rendering their complete program without the use of printed music, the following works will be rendered at the Savoy tomorrow (Sunday): (a) Mermaid's Song (Haydn), (b) Il regardait mon bouquet (Monsigny), (c) "Ah che amando" from Ratto del Seraglio (Mozart); Polonaise, "Je suis Titania" from Mignon (Thomas); (a) Nocturne (Faure), (b) Chanson Norvegienne (Faurdtrain), (c) Danse sacree (Georges), (d) Mandoline (Dupont); (a) Invocation (Campbell-Tipton), (b) Just Before the Lights are Lit (Gena Branscombe), (c) There Was a Star (Humphrey Mitchell), (d) Pirate Dreams (Chas. Huerter), (e) In March (George Siemomn); Folk Songs —(a) I'll Walk With My Love (Old Irish), (b) The Nightingale (Lonesome Tunes), (arranged by Howard Brockway), (c) Afton Water (Scotch), (d) Els tres Reis (Old Catalan Nativity Song), (arranged by Kurt Schindler), (e) Massa's in de Cold, Cold Groun' (American), (f) Tu (Spanish).

Tickets can be secured at Sherman, Clay & Co.'s today, and at the Savoy Theatre Sunday. Telephone Park 6755.

OPPENHEIMER GOING TO NEW YORK

Immediately following the close of his extraordinarily successful concert and lecture season Impresario Oppenheimer has arranged to make a flying visit to New York City and other Eastern music centers, there to finally arrange with some of the world's greatest singers and speakers for California tours during the 1919-1920 season. Already the manager has arranged for a State tour of John Philip Sousa and his military band, which will include nearly all the important California cities, and for appearances here of Jascha Heifetz, the greatest violinistic sensation the world has ever known. Also under the management of this

intrepid entrepreneur Schumann-Heink will appear in San Francisco and other leading California cities in January 1920. Many other luminaries are on Oppenheimer's extensive list and it is to arrange final details that he is to speed eastward. Oppenheimer will leave here on Thursday, May the first, stopping at Los Angeles, and visiting New York, Boston, Chicago, Detroit, Philadelphia and Washington before his return at the end of May.

GODOWSKY CLASSES IN JUNE

Musical interest is already beginning to center in the Leopold Godowsky "Master Piano" Classes which will have their second annual revival in this city beginning on Monday morning, June 16. Last season's classes here by the famous Polish pianist established a wonderful record in pedagogy, and Manager Selby C. Oppenheimer, who will again have charge of the details of these courses, expects even bigger results this summer. The classes are divided into "Master" and "Auditor" sections. Only fifteen "Master pupils" are accepted, these playing for the famous teacher and receiving the benefit of his personal instruction, while the "Auditor" pupils attend all sessions as "Listeners." Further details and rates can be ascertained at Manager Oppenheimer's office in the Sherman, Clay & Co. building.

MAMMOTH ELIJAH PERFORMANCE

Paul Steindorff, in conjunction with Selby C. Oppenheimer, is preparing a mammoth performance of Mendelssohn's "Elijah" to be given in the Greek Theatre at Berkeley this summer. They are now negotiating with Madame Ernestine Schumann-Heink to render the role of the "Angel," and have received a tentative acceptance from the great and beloved contralto, contingent only on her ability to arrange to be here at the propitious time. If the elaborate plans of Steindorff and Oppenheimer do not miscarry, California will witness the most sumptuous presentation of this great oratorio ever given, for besides Schumann-Heink they intend to have an all-star supporting quartet, a chorus of three hundred and a mammoth symphony orchestra. The wonderful Mendelssohn work is ideally adapted to the classic environment of the Greek Theatre.

JACK EDWARD HILLMAN'S STOCKTON SUCCESS

Hardly had Jack Edward Hillman returned from his service in the army when he was immediately besieged with offers for public appearances. One of the first of these took place at the Hotel Stockton on Friday evening, April 4th, and as was to be expected, it proved to be a complete triumph, a duplication of the many local victories attained by Mr. Hillman prior to his departure. This most recent of the successful baritone's conquest may be gathered from the following reviews appearing in the two daily papers published in Stockton:

Stockton Independent—At the first appearance of Jack Edward Hillman before a Stockton audience since he has been studying with Criticos, on Friday evening at the ball-room of the Stockton Hotel there were present many musicians, who evidenced their appreciation of his artistic singing of a program of beautiful numbers. Mr. Hillman has a baritone voice of smooth, rich quality, which was admirably adapted to such numbers as the Prologue from Pagliacci and the Toreador Song from Carmen, the latter of which was given in English. Groups of old English, modern English, French and American songs were given, the French appealing especially to many because of their lightness and grace. The American group, however, took the audience fairly by storm and many encores were insisted upon. The encore after the Prologue to Pagliacci was a new song—a war theme—that was especially thrilling. For the final encore Mr. Hillman gave the Toreador song in English, a most stirring conclusion to a most delightful program. Mrs. Fred. H. Clarke was the accompanist.

Stockton Record—The ball-room of the Stockton was crowded last evening with an audience that expressed their delight in the songs by Jack Edward Hillman, baritone, by frequent demands for the repeating of certain numbers. This was the first appearance of Mr. Hillman before a Stockton audience since he has been studying with Criticos and the devotees of song were especially interested. Groups of old English, modern English, French and American songs were given, the French appealing especially to many because of their lightness and grace. The American group, however, took the audience fairly by storm and many encores were insisted upon. The encore after the Prologue to Pagliacci was a new song—a war theme—that was especially thrilling. For the final encore Mr. Hillman gave the Toreador song in English, a most stirring conclusion to a most delightful program. Mrs. Fred. H. Clarke was the accompanist.

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St. Francis Italian Room

By ALFRED METZGER

One of the most enjoyable and most artistic events heard here during the present season was unquestionably the piano recital given by Miss Mildred Nichols at the Italian Room of the St. Francis Hotel on Tuesday evening, April 8th. The program presented by Miss Nichols contained the following excellent compositions: Sonata in C major op. 53 (Beethoven); Nocturne op. 32 No. 1, Mazurka B minor, Waltz op. 69 No. 1, Scherzo C sharp minor (Chopin); Irish Tune from County Derry (Percy Grainger); Shadow Dance (MacDowell); Nocturne (Debussy); Dance Negre (Cyril Scott); Murmuring Words, Polonaise E major (Liszt). The Italian room was crowded to the doors on this occasion with an audience containing many of San Francisco's prominent musicians and music lovers. Interest was displayed in this event partly because this was Miss Nichols' first appearance as a professional artist and partly because this exceedingly

sound a thorough artistic foundation attained through adequate instruction, but a natural instinct for judicious reading of deep sentiments and poetic thoughts. What greater contrast could be imagined than that between the Beethoven Sonata and the Chopin group? And yet Miss Nichols applied to both works the full measure of their musical purpose. In order to do this an artist must not only possess an easy flowing technique, but equally, if not more so, a quick comprehension and thorough insight into the very depths of emotional coloring.

We can only say that Miss Nichols succeeded splendidly to reveal all those qualifications that combine to create the genuine artist. She has refinement, individuality of style, ease of bearing and musical intelligence. Given the proper opportunities we do not see why Miss Nichols should not become one of the most active and best liked pianists in our community.

—o—

MANSFELDT CLUB'S FIFTEENTH ANNIVERSARY

Ambitious and Industrious Organization of Talented
Artists and Students Give Fortieth Program of
Representative Piano Compositions

The Mansfeldt Club, an organization consisting of both professional and amateur artist students of Hugo Mansfeldt, the distinguished piano pedagogue, gave their fortieth recital at the Fairmont Hotel Ballroom on Tuesday evening, April 15th, before an audience which as usual crowded the big auditorium and demonstrated its pleasure and admiration by frequent outbursts of spontaneous and sincere approval. This fortieth program celebrated at the same time the fifteenth anniversary of this club. During these fifteen years something like two hundred compositions of the leading modern and old masters have been presented and about fifty pupils have been introduced to the public—pupils who have been trained in a manner that reflects not only credit upon their own industry and talent, but more so upon the unquestionable pedagogical supremacy of their distinguished instructor. If one considers the splendid array of years during which Hugo Mansfeldt has been active in this community both as virtuoso and pedagogue, one contemplates a part of San Francisco's musical history that should not lightly be passed over, for it includes a phase of our pianistic life without which this community would be considerably poorer in pianistic achievements, not only on the part of artistic accomplishments in the home, but also in public life. And if one further considers that a community owes the principal success of its public musical progress to the influence of the home, it may be seen how great a part Hugo Mansfeldt and the Mansfeldt Club, organized in his honor, have played in the musical life of this city. Regarded from this standpoint the fifteenth anniversary of the Mansfeldt Club formed a most important epoch in the city's musical history.

The opening number of the program consisted of the first two movements of the G minor concerto by Mendelssohn played with intelligent musicianship by Miss Stella Howell and Miss Esther Hjelte. Both these young pianists have become well known for their skillful pianistic achievements. In technique as well as expression they always reveal a thorough understanding of the works they interpreted, and on this occasion they did not fail to add to their previous triumphs. They interpreted the Mendelssohn concerto with unusual artistry, bringing out the difficult phases of the work with ease and fluency. They also concluded the program with a brilliant rendition of the first movement of the Grieg A minor concerto, which earned them an ovation from their enthusiastic listeners.

Miss Marjorie Scott played a composition of her own entitled Scene de Ballet and a Paraphrase de Concert by Strauss-Schuetz. Both works belong to the dance form of composition, and Miss Scott revealed her fine ability to secure those lifting effects and that exhilarating rhythmic accentuation which forms such a splendid characteristic of this form of musical literature. Miss Scott has attained a technical limpidity and a poetic insight into the emotional phase of pianistic interpretation that justifies her friends to have great confidence in her future. As a composer, too, she has accomplished astounding results for one so youthful.

Miss Lorraine Ewing, one of the most dependable and musicianly members of the Mansfeldt Club, interpreted Schumann's Novelette in F major and Grieg's Wedding Day in Norway. Here was a great contrast to be emphasized between two entirely different styles of composition, and the fact that Miss Ewing did not only cope with some of the great technical difficulties of these works, but was also able to bring out their special musical qualities proved beyond a doubt that she is a pianist of the most pronounced artistic type.

Mr. and Mrs. Hugo Mansfeldt added great distinction to the event by interpreting Liszt's Fantasia on Hungarian Airs, a work that requires both technical thoroughness and musicianly instinct. That the combined artistry of these two splendid pianists resulted in a performance of the utmost musical importance will not be denied by any one who listened with understanding. The universal delight experienced by the large audience was evidenced by the hearty and prolonged applause that followed the conclusion of the composition. Both Mr. and Mrs. Mansfeldt have added much to the musical enjoyment of the public and we trust that they continue to delight us for many years to come.

Miss Marjorie E. Young played the A major Gavotte by Gluck-Brahms, and the A minor Tarantella by Zarembski. Like on various previous occasions, Miss Young displayed limpidity of touch, ease and fluency of digital facility, and a natural poetic insight. She phrased excellently, bringing out the graceful periods of the works in a manner that enhanced their beauty and caused pleasure to her hearers. Miss Young, too, is one of the most successful and talented of the Mansfeldt Club members.

Miss Lillian Simonson revealed her well known pianistry in the splendid interpretation of Debussy's Claire de Lune and Vogrich's Staccato Caprice. Here we also have two works that stand in direct contrast and that consequently require extraordinary skill to be interpreted according to musical ideals. Miss Simonson succeeded in convincing her audience that she is thoroughly capable to give such works a satisfactory presentation. She overcame the various difficulties with ease and added thereto an insight into the emotional phase of the works that spoke well for her training and her adaptability. Miss Simonson has every reason to feel confident regarding her musical future.

Everyone present on this occasion will be a witness to the fact that it was one of the finest exhibitions of pianistic skill ever displayed by this excellent and ambitious body of young artists and they no doubt will look forward to all the future events of this club with much pleasure. May the Mansfeldt Club continue to dispense such musical feasts for a long time to come!

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skillful young artist has studied with Tina Lerner and Vladimir Shavitch for some time.

That her association with these distinguished artists benefitted her was evidenced by the matured expression noticeable in her interpretations. Both in deportment and phrasing Miss Nichols revealed a dignity, assurance and repression that is not often seen in one just about to enter upon a responsible career. Miss Nichols indeed bore himself more like an experienced artist than one just making her professional debut. And although she may have had experience in public appearances, nevertheless she has reason to feel gratified that her musicianship was so prominently displayed on this occasion, for even experienced artists do not always retain their poise when appearing for the first time in a large community. It is this confidence and the deliberate mode of her playing that convinces us that Miss Nichols is a real musician and a pianist who will unquestionably make a mark.

It seemed to us as if the program had been selected with particular wisdom, for it not only contained works of established artistic worth, but compositions requiring a wide range of opposing musical ideas. To adequately interpret such a program necessitated not

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SWAYNE'S BRILLIANT PUPILS

Probably no great teacher can point to a longer list of brilliant professional pupils than Wager Swayne, for his class is always full of advanced pianists who wish to correct some fault of technique, or teachers who need aid in the solution of teaching problems. Swayne is as a teacher what great executive artists are as players. The training of pianists has always interested him so keenly that it has overshadowed his personal ambitions for a concert career, although he has superb gifts as a pianist. So he has devoted his life to artist teaching, and has made of it an art finer and more far reaching in influence than can ever be attained by those who divide their forces between playing and teaching.

Among his musically distinguished pupils are Rafael Navas, a brilliant young Spaniard, who has played with distinction in orchestral concerts in Spain and London, and where recitals of modern music have been highly successful. Navas was recently summoned to play before the King of Spain at his palace, on which occasion the King was so delighted that he presented the gifted artist with a diamond scarf pin. Laeta Hartley, another brilliant Swayne pupil, has played five times with the Boston Symphony Orchestra, and in many recitals in New York; Jane Olmstead had the honor of playing with the Leroy Orchestra under the direction of Leroy himself, and also gave a concert in Paris under the patronage of the Infanta Eulalie; Georgia Richardson has made frequent appearances with various French orchestras, and has also played with the Philadelphia Orchestra under Stokowski, and with the Detroit Orchestra; Winifred Hunter has been heard in brilliant recitals in Paris and London, and has also toured in America; Mary Williamson has played with the Damrosch orchestra; Emma Banks has concertized successfully in London, Paris, New York and Boston; and Marie Mikova, the gifted young Bohemian pianist, is making a fine reputation for herself in the east. Other artist pupils are Ricardo Gumucio, Anna Guillen and Elene de Olloqui, talented Spaniards, and first prize pupils of the Madrid Conservatoire; Mlle. Jaenne Joliet, the well known French pianist; George Emerson, prominent Cleveland musician, and Gertrude Ross, the popular California composer, who has dedicated her latest composition to Swayne. Among the well-known teachers who are Swayne disciples are Auguste Borglum, brother of the distinguished sculptor; Archibald Sessions, formerly a prominent organist in Los Angeles, and now in New York; Albert Tucker, head of the piano department of Mount Holyoke College, Massachusetts; Miss Mary McDonald, founder of the Detroit School of Music; Elizabeth Simpson, well-known pianist and teacher of Berkeley and San Francisco; and Francis Virginia Melton of Tokio, who is now coaching with Swayne before returning to Japan. She is the most prominent American teacher and pianist in Tokio, and a very gifted and charming artist.

CURRAN THEATRE

Kolb and Dill will begin the fourth and final week of their prosperous return engagement at the Curran in "As You Were," with the performance of Sunday night, March 27.

With the conclusion of this supplementary run, the popular comedians will have played nine capacity weeks here in this "military, dramatic farce with music," which has been declared by the majority of Kolb and Dill admirers the merriest vehicle of the star's career. "As You Were" not only discloses Kolb and Dill in their funniest moods, but the play abounds in nice touches of sentiment, allowing for several excellent bits of serious acting on the part of the droll dialecticians.

Max Dill, of the ponderous stomach, is responsible for the ingenious and novel book of "As You Were," the lyrics were written by Harry Williams, while the catchy musical numbers are the contribution of Leo Flanders. Such songs as "Blighy," "A Maid That's Made Like You," "Wrapped in a Yankee Uniform" and "There's a Star in My Window That is Shining For You" have become decided popular favorites.

Julia Blanc, Marie Rich, May Cloy, Ethel Martelle, George W. Banta Jr., Max Steinte, Jack Rollins, Frank Bonner and the stunning "fashion girls" give excellent support to the stars. On Sunday, May 4, comes the picture version of "The Better Ole," based on the noted Bainsfather cartoons, and

screened by the original London company which first produced the comedy success.

ORPHEUM

The Orpheum bill for next week may be briefly summed up as the paragon of vaudeville. "The Reckless Eve," a sparkling musical comedy composed by William B. Friedlander with book by Will M. Hough, will be the headline attraction next week. It will be given a magnificent production and a splendid cast, the principal members of which will be Esther Jarrett, Cecil Summers and Dewey and Rogers. Beautiful costumes and an attractive girl chorus lend enchantment to the view. It has scored a tremendous hit in the theatres in which it has already been presented and the press pronounce it the most elaborate and beautiful musical comedy production in the history of Orpheum vaudeville.

Bessie Rempel, famous as a type comedienne, will appear in her latest success, "A Child of Childs," which is described as a mystery farce. Its author is Tom Barry, and it tells of a tired and overworked waitress at Childs' who in her eagerness to free herself from the ties that bind her finds herself the accomplice of a pair of crafty crooks. Miss Rempel as the slangy guardian of wheat cakes and coffee, combines the humor and pathos the part requires and registers a great and distinct hit. She brings with her her own supporting company.

Lester Crawford and Helen Broderick call their act "A Little of This and a Little of That." It consists of bright patter and captivating songs rendered in a clever and pleasing manner. Florence Merritt and Gaby Bridewell are two pretty girls who are vocalists, song writers and comedienettes of ability. Miss Bridewell is a sister of Carrie Bridewell, formerly prima donna contralto of the Metropolitan Grand Opera Company. The two girls present a delightful act, every minute of which is well worth while.

Neta Johnson, who is described as "The Scintillating Comedienne" is one of the most popular of Eastern vaudevillians. Her performance is a joy from start to finish, and it is difficult to find a brighter, cleverer or prettier girl. The remaining acts in this excellent bill will be Clara Morton, "The Miracle" and Harriet Rempel and Company in "Tarrytown."

FAIRMONT AND PALACE PROGRAMS

The second edition of the Fairmont Follies, produced for the first time in Rainbow Lane last Monday night, has, like its predecessor, completely captured the pleasure seekers of San Francisco and the cheerful resort at the top of the town has been crowded with merry-makers every evening since the opening. Rudy Seiger, the director of music and entertainment for the Linard Hotels, has gathered together a remarkable galaxy of pretty girls, graceful dancers and good singers, while the costumes, designed by Fanchon, are marvels of originality and beauty. Little Charlotte Balzer, the dainty sourette, has won her way into immediate popularity, while Perquita Courtney, the "Vampire," Lucita Hall and Alice Blake, the novelty dancers, and Lloyd and Wells, whose eccentric dancing is such a hit at the Casino, are other favorites who help to while the hours away.

Miss Frieda Peycke, a composer and interpreter of genre songs, and who plays her own accompaniments, will be the vocal soloist at the Fairmont Lobby Concert this Sunday evening. The Afternoon Teas, given at the Fairmont every day between half past four and six o'clock, when Rudy Seiger's orchestra plays, are very popular.

Director Rudy Seiger, the accomplished violinist, and J. K. Wallace, the trombone virtuoso, will be the soloists of the concert in the Sun Court of the Palace Hotel, this Sunday evening at seven o'clock. The program to be given by the orchestra of twenty-five picked musicians is as follows: Grand March, Aida (Verdi), Waltz, La Berceuse (Waldteufel), Trombone Solo, Beautiful Someone (Stephens), J. K. Wallace; Dance of the Hours, from Gioconda (Ponchielli); Light Popular Songs, (a) Ring Out, Sweet Bells of Peace (Caro Roma), (b) That Wonderful Mother of Mine (Goodwin), (c) Have a Smile (Witmark), Bernard Hagen; Selection, Pinaflore (Sullivan); Poupée Valsante (Poldini); Violin Solo (Selected), Rudy Seiger; Overture, "Il Guarany" (Gomes).

THE CALL TO FREEDOM

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Miss Frieda Peycke, who presents programs of musically illustrated poems, will make her first appearance in this city at the Fairmont Lobby Concert this Sunday evening at 8:45. Miss Peycke, who is a composer and interpreter of self accompanied genre songs, will be heard in the following: When Tulips Bloom (Van Dyke-Peycke); Out Where the West Begins (Chapman-Peycke); America For Me (Van Dyke-Peycke); Mah lil bit Sistah (Gordon-Peycke); Chums (Foley-Peycke); Corporal Punishment (Peycke); A Rainy Night (Foley-Peycke). The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Extase (Canne), Love Song, Rokoko (Helmund), Three Songs from Eiland (Fielitz), Violin Solo, The Swan (by request), (Saint-Saens), Rudy Seiger; Selection, The Serenade (Herbert); Tango D'oro (by request), (Rudy Seiger).

ALCAZAR

The shrieking absurdities of this week's "Sick-a-Bed," one of the funniest and best acted farcical plays given by the expert New Alcazar Company, will be followed next Sunday afternoon by Robert Housam's romantic comedy "The Gypsy Trail," also new to San Francisco and, curiously enough, the greatest New York success of Ernest Glendinning, who graduated from the Alcazar to achieve fame as one of the best light comedians on the American stage. The heroine of "The Gypsy Trail," a very sweet girl of fortune—to be personated by Belle Bennett—is bubbling over with romance and just crazy to be abducted by some ardent wooer. And so she is, quite to her amazement, by a dashing soldier of fortune, posing as an honest chauffeur, acted by Walter P. Richardson. He is one of those versatile victims of the wanderlust, who ignores the fact that he is rich and has roughed it all over the world, picking out the hard jobs, from sailing on a whaler to waiting in a cafeteria, lassolng a mustang, helping build bridges in the Andes and flying an aeroplane. Of course the lady is perfectly furious when her cave-man kidnaps her, but is enraptured when he gives her poetical descriptions of strange lands and seas that sound like

a Burton Holmes travelogue. The comedy of romance has thrill and quiver and is full of delicious humor and satire. A welcome announcement is the special engagement of Emelie Melville for one of those patrician grand dame roles in which she is so adorable. A comedy of delightful charm is "The Gypsy Trail," and so is "Daddy Long Legs," to follow, with a farewell revival of only one week. The Alcazar's capacity could not supply the demand for seats during the recent presentation of Jean Webster's idyl even though the epidemic was upsetting everything at that time.

MUNICIPAL ORGAN RECITAL

Gerald Griffin, lyric tenor, will be the soloist at Edwin H. Lemare's organ recital Sunday evening in the Exposition Auditorium. He will sing such ballads as Come Back to Erin, I Hear You Calling Me, Macushla and Your Voice Came Back. Achille L. Artigues will be the piano accompanist. Lemare's organ program includes the following melodious and pleasing compositions: Reve Angelique (Rubinstein), Romanza (Wolstenholme), Allegretto (Wolstenholme), Concert Fantasia (West), Funeral March of a Marionette (Gounod), Overture in C Major (Mendelssohn). The recital begins at 8:30 o'clock. A nominal admission charge of 10 cents is made.

SIX MONTHS TO PAY

The Victory Liberty Loan is here. It is the best bargain of all of America's stupendous war security issues. That financiers and economist agree upon. It is also the last of the Liberty Loans.

The loan is for \$4,500,000,000 supported by notes carrying 4% per cent interest and liberal tax exemption features. These are convertible into notes bearing 3% per cent interest virtually free of taxation. The first will be more valuable to the poor man. The rich man will buy the second. Both series mature in 1923, but the Government has the privilege of calling them in, in 1922. The early maturity of these notes makes them a prized investment.

In order to get wide distribution of the Victory Loan among the rank and

file of Americans—in order to get these notes into the humblest homes of America, the Government will sell them on time. The man who buys a Victory note will have six months to pay for it. In other words, the Government does not want the banks to take the loan even if the banks could.

Six months to pay! Think of the years these boys of ours who have come back without legs or arms or eyes, are going to pay. Is there a man among us who calls himself an American who cannot take his share of this loan under these terms? Can that man face these armless and legless fellows and tell them why he is not taking his share?

If the war has done one thing for this community it has made it American, heart and soul. It is going to stay American. The test of that Americanism is its record in the Victory Loan. Men and women! This is the last Liberty Loan. Let's stand shoulder to shoulder—Americans all—and finish this war job that those who died shall have not died in vain.

CALIFORNIA THEATRE MUSIC

Herman Heller's program for tomorrow morning will contain the following numbers: Wedding March (Mendelssohn), Scotch Poem (MacDowell), Atone-ment of Pan suite (Hadley), Rhapsodie Slave (Friedman), Overture Solennelle (Glazounow).

Eddie Horton, the popular young organist at the California Theatre, who entertained the 363rd and 347th infantry regiments at the Exposition Auditorium, Thursday evening, in piano selections, will be heard at the California Theatre's mammoth orchestral organ in Offenbach's "Barcarolle" from "The Love Tales of Hoffman."

ANNUAL CONCERT AT MILLS

The annual concert of the Mills College School of Music will take place Saturday evening, May 10, in the Colonial ballroom of the St. Francis Hotel at 8:15 o'clock. A program of vocal and instrumental numbers will be presented. The public is invited. The faculty of the School of Music includes Edward Faber Schneider, piano; Mme. Evelyn Stoppani, voice; Mrs. Lauretta V. Sweesy, director of music edu-

cation; Frederic M. Biggerstaff, piano; Mrs. Henrietta Blanchard, voice; Miss Alice Bumbaugh, harmony and history; William W. Carruth, organ; Antonio de Grassi, violin; William J. McCoy, counterpoint and composition; Arthur Weiss, cello; Miss Willie May Spaulding, assistant.

RE-ENGAGED FOUR TIMES

The Zollner Quartet appeared at the College of Industrial Arts, Denton, Tex., in March, as a number of the Artists' Course. This was the fourth visit of the Quartet to this college.

SCHOOL OF ACTING

At the request of many persons who feel that grand opera should become a part of the civic life of San Francisco, Antoine V. K. de Vally, the Belgian, has decided to organize an opera class in costume, with a limited membership, for vocal students who seek the finished style of European technique in acting and general stage deportment. No time will be spent in vocal instruction. The de Vally opera class, which will be held in the evening, will open at an early date and students may enroll now. Monsieur de Vally began his operatic career in Brussels, having studied four years with M. Henri Seguin, the tutor of Mary Garden, Renaud, Roselli and others equally famous.

"In the first place," says M. de Vally, "no performer should appear in public until he is thoroughly prepared to do his work, and is entirely confident of his ability to do it. If the training has been adequate in all ways, the mere operation of routine of habit is a ready protection against fright; the voice finds the tones almost unconsciously.

"Then the performer has to arm himself against the suggestion of fear. The cardinal point in the effort is to try to eliminate his own personality from his work and to concentrate his whole attention on the task before him."

The de Vally classes will seek first to develop local talent, then to co-ordinate it for public appearance, and lastly, to cultivate a high-class musical atmosphere. A musicale will be held monthly.

AN ENTERPRISING MUSIC SCHOOL

The College of Industrial Arts has

just closed its series of Artists' Courses, and the season has been most successful. Audiences of a thousand to twelve hundred greeted Oscar Seagle, Godowsky, Max Rosen and the Zollner Quartet. This was the fourth appearance of the Quartet in the College, and also the fourth visit of Seagle, who has pupils in the faculty of the Voice Department of the school. Godowsky was warmly received and Max Rosen excited ardent interest. Recitals by the faculty members have included a wide range of musical literature and have been of strong educational value. Pianists of the faculty who have given programs are Miss Ellen Munson, Miss Elizabeth Leake, Miss Katherine Bailey, Miss Selma Tietze, Miss Northera Barton (in a series of four historical programs), Miss Elise McClanahan and Miss Lennie Hallman have given song programs. Student commencement recitals are now in preparation. The climax of the musical year will be a concert by the Russian Symphony Orchestra early in May.

WAR CAMP COMMUNITY SERVICE

The War Camp Community Service has been requested by the directors of the Portland, Oregon, Rose Festival to take full charge of the musical program for the three-days festival, which is to be held June 11th, 12th and 13th. Alexander Stewart, district representative of Community Singing for the War Camp Community Service on the Pacific Coast, is now in Portland arranging the details of the musical program.

Community singing, especially as related to the home-welcoming of men returning from the service, will be featured throughout the three-days gathering, with a great Song Festival program as a climax. The co-operation of all the musical leaders and musical societies of Portland will be sought in the carrying out of the program.

GODOWSKY'S MASTER CLASSES

The mere announcement that Leopold Godowsky would renew his "Master Piano Classes" in this city this summer has already brought dozens of applications to Manager Selby C. Oppenheimer, who will again handle the business details of these important events. Oppenheimer has informed members of last year's classes that their places would

be held for them until May 1st, after which new pupils will be enrolled. As there will be a strict limit of fifteen "Master" students accepted, it is positive that this division will be filled in short time, and that those who do not apply at once will find they will be forced to accept membership in the "Auditor" class. New pupils speaking for membership before May 1st will be placed on a waiting list in the order of their application, and should the "Master" class not fill with last year's members they will be given membership in the order of their application. The Godowsky San Francisco class has become world famous and is considered the foremost educational feature of American musical life. Oppenheimer maintains his office on the ninth floor of the Sherman, Clay & Co. building, and will cheerfully impart rates and sundry information to inquiring students.

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SAN FRANCISCO MUSICAL CLUB CONCERT

Miss Rebecca Haight, Cellist, Mrs. Olga Block Barrett, Pianist, and Other Well Known Soloists Give Most Enjoyable Program

By ABBIE GERRISH-JONES

The bi-monthly meeting of the San Francisco Musical Club was held at the St. Francis Hotel on the seventeenth inst., with a program of unusual merit, presenting artists both familiar and new. In the opening number, the lovely Boellman Sonate Op. 40, two movements of which were presented, the Maestro's allegro con fuoco and the Andante. Mrs. Olga Block Barrett had the piano and an artist new to many of us, Miss Rebecca Haight, whom I am told is a pupil of Horace Britt, was the cellist, giving a performance that elicited very much commendatory applause and many congratulations for the fine little artist afterward. Mrs. Barrett has established her position in the musical world as an artist par excellence and her appearance on any program is a guarantee of a splendid performance always. The composition itself is very beautiful and the two performers worked together with that sympathy and rapport that makes for the successful interpretation of the composer's idea.

Miss Claire Higby gave three numbers in a contralto voice of beautiful mellow quality and rich in sympathetic expression. Mrs. Aylwin was the accompanist for Miss Higby. Three duets for soprano and contralto by Edward Lassen, were given delightfully by Mrs. Edward Bruner, soprano, and Mrs. Rollin Fitch, contralto, well known for her artistic singing in East Bay circles and new to the San Francisco Musical Club through membership but lately taken out. Both voices were at their best, and a happy blending of quality made a delightful ensemble that was a novelty and a joy to hear. Especially lovely was the closing number of the group, "Spring," that had all the spontaneity and grace of its title. Mrs. Mabel Sherburn West accompanied this group. Miss Elizabeth Warden, soprano, with Alberta Livernash-Hyde at the piano, gave a group of three numbers, two in French and the "Ave" in Latin, in the most pleasing work I have ever heard from this singer. In the first two numbers Miss Warden had the assistance of Mrs. Wm. Poyner in violin obligatos, a combination which won the performers warm applause from the assembled club members and guests.

Mrs. Emelie Gnauck McLaughlin, who has in previous rare appearances made a splendid impression, covered herself with glory in a magnificent rendition of Grieg's tremendously difficult Concerto in A minor, which she gave in its entirety without notes, and without a shade of hesitation. Mrs. McLaughlin is a pianist whose interpretation leaves nothing of artistic excellence to be missed from her performance, combining a brilliant technique with strength of grasp, finesse and clarity of touch. It was notable that through the great demands that such a composition perforce must make on physical endurance, this splendid little artist showed not the slightest sign of fatigue. Mrs. McLaughlin had the fine support of Elise Young at the second piano. Mme. Sophia Neustadt gave a short address on behalf of the Federation of Women's Clubs about to convene, and stated that Carrie Jacobs Bond and Charles Wakefield Cadman would both be present to take part on programs where their compositions were presented. A vote was taken to buy a hundred dollar bond in the coming Victory Drive. The fine program of Thursday's meeting was as follows: Boellmann—Two Movements from Sonate Op. 40, Miss Rebecca Haight, cello, Mrs. Olga Block Barrett, piano; Rubinstein—The Asra, Mendelssohn—On the Wings of Song, Mozart—The Violet, Miss Claire Higby, Mrs. Josephine Crew Aylwin at the piano; Grieg—Concerto in A Minor, Mrs. Emelie Gnauck McLaughlin Miss Elise Young; Eduard Lassen—Duets for Soprano and Contralto, The Village Lindens, Spring Song, Lark's Song, Roaming by Morning Moonlight, Spring, Mrs. Edward E. Bruner, Mrs. J. Rollin Fitch, Mrs. Mabel Sherburn West at the piano; Jean Nougues—Quo Vadis, Percy B. Kahn—Ave Maria, Massenet—Fabliau (Manon), Miss Elizabeth Warden, Mrs. Alberta Livernash-Hyde at the piano, violin obligatos by Mrs. Wm. Poyner.

THIRD SASLAVSKY SOIREE INTIME

The third and last of a series of three Soirees Intimes was given by Alexander Saslavsky in the Kohler & Chase Building on Wednesday evening, April 16th. Three Sonatas were interpreted by Mr. Saslavsky and Marie Sloss, namely, First Sonata op. 75 (Saint-Saens), Sonata in E minor (Lazzari), and Sonata in G minor (Grieg). It could hardly be possible to select three works of wider divergence of musical ideas and construction, and to give these compositions that convincing touch of artistic verisimilitude requires artists of the first rank. Both Mr. Saslavsky and Miss Sloss acquitted themselves in a manner that revealed their musicianship. Both are artists of the most serious category, and the fact that they constantly study and perform compositions of the most approved classic and musicianly character proves beyond an atom of a doubt that they represent the very best element in our musical colony, and ought to receive that recognition which such artistic skill and industry justifies.

The vocal soloist was Miss Ida Hjerleid-Shelley, soprano, a vocalist of the most refined tendencies. Miss Scott sang songs by Moussorgsky, Rachmaninoff, Grechaninov and Fourdrain, and was accompanied by that unusually artistic accompanist, Uda Waldrop. Miss Scott possesses a pleasing voice, which she uses with more than ordinary artistic intelligence. Indeed, one may say that Miss Scott is a rare example of the musician-singer, a vocalist who possesses that musicianly instinct which adds to her vocal ability an understanding of the more serious phases of musical art.

And because of her serious musicianship Miss Scott is able to sing songs of the class above referred to which demand really more brains than voice and whose success depend entirely upon how well they are interpreted. This is especially true of the old classics and the more modern style such as Fourdrain represents. In her ideal interpretations Miss Scott was ably assisted by Uda Waldrop, who seems to be born with the faculty of grasping the peculiar beauties of tone shading required by modern works as well as some of the older compositions. On this occasion he acquitted himself splendidly, and he succeeded in making these songs actually voice and piano duets. This may sound somewhat bizarre, but if any of our readers grasp our meaning they will agree with the aptness of this expression.

These three Soirees Intimes were limited to fifty auditors and we believe that Mr. Saslavsky is justified to continue this idea of intimate recitals during the summer and next season. It should be an easy matter to get together fifty people who really like to revel in the joy of listening to the finest works presented in an ideal manner. If we do not have fifty people who are thus willing to add to their musical enjoyment, it is nothing to be proud of, we assure you.

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The John Church Company of Cincinnati, Ohio, has elected their New York manager, W. L. Coghill, general manager of their entire publication interests. Mr. Coghill succeeds Mr. Frank A. Lee. With branch houses in New York and London, and realizing the great opportunity now presented for the development of American music, it was considered advisable to have their publication department under separate management from their piano interests. Mr. Coghill will in the future direct all the affairs of the John Church Company's publication business from his office in New York.

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Anyone familiar with the history of music publishing in the United States realizes that this change means an entirely new era for the John Church Company, and no doubt Mr. Coghill will take full advantage of this truly wonderful opportunity for the development of American music. Mr. Coghill's invaluable experience gathered during many years as New York manager of the John Church Company, will now be of even greater advantage to him than before. Besides, Mr. Coghill has made many staunch friends in and out of the music publishing business, and he enjoys the sincere esteem and unquestionable good will of thousands of prominent people. The Pacific Coast Musical Review congratulates Mr. Coghill as well as the John Church Company on this exceedingly wise decision.

MISS IDA HJERLEID-SHELLEY'S ACTIVITY

Well Known Sacramento Teacher Gives Several Pupils Recitals and Has Been Kept More Than Ordinarily Busy During Current Season

The Pacific Coast Musical Review has repeatedly been informed of the splendid success enjoyed by Miss Ida Hjerleid-Shelley during the season 1918-1919, but was unable to record all the events on account of the rush that followed the re-opening of events after the influenza epidemic. Quite a good many worthy affairs had to be neglected or postponed on account of the terrific rush with which the new season started at the end of February and kept up during March and April. At last there is a little breathing spell and we can now make good for the past omissions, and no events are more worthy of recording than those given by Miss Ida Hjerleid-Shelley of Sacramento.

On December 12th Bertie Kortstein, a thirteen-year-old piano student of Miss Shelley's, together with her brother, Gus Kortstein, also a pupil of Miss Shelley's, gave a recital, which was repeated again the following evening (Friday), for the benefit of a large audience. The young musicians, who played all the solos from memory, reflected great credit on their teacher, as well as gave evidence of unusual talent. The program was as follows: Duo-waltz (two pianos), (Schytte), Gus and Bertie; (a) Sonatina, Op. 36, No. 3 (second piano), (Clementi), (b) Gavotte (Gossec), (c) Cinder-

ella, Mazurka (Kuhn), Bertie; (a) Study, Op. 299, No. 6 (with second piano), (Czerny), (b) La Czarlina (Ganne), (c) Ride of the Storm Witches (Krogmann), Gus; duet, Valse Gracieuse (Bohm), Gus and Bertie; (a) Warblings at Eve (Richards), (b) The Happy Miller (Abelle), Bertie; (a) Aragonaise, Air de Ballet (Massenet), (b) Valse Etude (Liebling), (c) Tarentelle A flat major (Heller), Gus; duo, Minuet (two pianos), (Lack), Gus and Bertie.

During December Miss Shelley went to San Jose to spend the holidays and returned early in January. The extent of Miss Shelley's work between the first part of January and the latter part of February may be gleaned from the fact that on February 27th she gave the following extensive pupils concert: Sonatina in C major, with second piano (Kuhlau), Dorothy Bradley; Little Drops of Rain (Livsey), Evelun Keuchler; Humpty Dumpty (Livsey), Mae Grimes; Duet, Waltz (Schwalm), Marvin Blackford, Llewellyn Hatfield; Marionettes (Rohde), Mildred Pumerant; Queen of Drowsyland Waltz (Ducelle), Fannie Forman; Study Op. 299 No. 10 with second piano (Czerny), Jane Franker; Picnic Dance (Spindler), Flashing Glances (Spaulding), Marvin Blackford; Dreaming (Lichner), Maxine House; Blossom Time (Weiser), Dorothy Will; The Soldier's Song (Steinheimer), Pearl Waltz (Mackay), Study for Pedal and Crossing Hands (Czerny), Llewellyn Hatfield; Cinderella (Kuhn), Bertie Kortstein; The Water Sprite (Heller), Crescendo (Lasson), Thad Aiston; Rosetta (Krentzlin), Dorothy Arata; Intermezzo (Loesch), Robert Titus; Etudes Nos. 4 and 7 with second piano (Cramer), Marie Lamb; Floridiana, Graceful Dance (Melnik), Dorothy Bradley; Flight of the Imps (Krogmann), Alice Basler; Second Valse (Durand), Gus Kortstein; Voices of Spring (Sinding), Vanita Schelcher; Le Tourbillon, Valse (Matti), Ruth Craver; Album Leaf (Grutzmacher), Pane Franker; Prelude in G minor (Rachmaninoff), Marie Lamb.

On Thursday, March 6th, Miss Ida Hjerleid-Shelley resumed her forty-minute recitals with Marie Lamb as soloist. The young pianist showed exceptional talent and played the following program entirely by memory: Two-part invention in E major (Bach), Etude No. 28 with second piano (Cramer), Warum? (Why?), (Schumann), Fabel (Schumann), Prelude in G minor (Rachmaninoff), Two Skylarks (Leschetizsky), Habanera (Chabrier), Waltz Op. 42 (Chopin), Cantique d'Amour (Liszt).

On Thursday, April 17th, Miss Shelley's boy pupils gave the following program, scoring an unqualified success: Duet, The Awakening of the Lion (de Kontski), Marvin and Llewellyn; Ondine (Heller), Impatience (Heller), Thad Aiston; Picnic Dance (Spindler), The Pipe (Spaulding), Marvin Blackford; Summer (Lichner), Andrew House; Peasant Dance (Baumfelder), Pedal Study (Czerny), Llewellyn Hatfield; Angel's Dream (d'Orso), Robert Titus; Duet, Mazurka (Streabog), Llewellyn and Marvin; Study Op. 45 No. 11 (Heller), Moreau Brillant (Wollenhaupt), Gus Kortstein; Flashing Glances (Spaulding), Rose (Bilbro), Marvin; Duo, March Triomphale (two pianos), (Bierman), Gus Kortstein, Thad Aiston; Spinning Song (Ellmenreich), Two Little Froglies (Cramm), Llewellyn; Intermezzo, Dainty Butterfly (Loesch), Robert Titus; Water Sprite (Heller), Gavotte (Seeböck), Thad Aiston; Valse A flat major (Durand), Tarentelle A flat major (Heller), Gus Kortstein; Concert Piece (last movement), (Weber), (orchestral accompaniment on second piano), Abe Harris.

Another Forty-Minute recital was given at the studio of Miss Shelley on Thursday, March 27th, when the following delightful program was presented: Fantasia (Mozart), (with second piano part by Grieg) Mrs. J. M. Feters, Miss Hjerleid-Shelley; Sonata for Cello and Piano (Grieg), Mrs. Luella Martin Long, Miss Hjerleid-Shelley.

On Tuesday evening, April 8th, Orley See, violinist, Miss Ida Hjerleid-Shelley, pianist, and Miss Luella Long, cellist, comprising the Sacramento Trio, assisted in the Schubert Club Concert and scored a well merited artistic triumph.

Mme. Johanna Kristoffy is spending a part of April on the beaches near Los Angeles. Although the water looks fine the distinguished prima donna soprano does not believe it to be warm enough to take a swim. No doubt while in the South Mme. Kristoffy will be induced to sing in public, although her trip is principally one of pleasure. She will presently be back in her San Francisco studio teaching her large class of pupils.

Harriet Pasmore is meeting with splendid success in Los Angeles. She recently appeared in a concert in the Southern metropolis immediately after Graveure's appearance and sang before a large and enthusiastic audience. She has established for herself an excellent reputation and is greatly in demand both as teacher and artist.

Miss Hono Shimazumi, the talented Japanese singer, pupil of Mrs. A. F. Bridge, will leave May 20th for New York City to fill Eastern engagements. Miss Shimazumi has studied three years with Mrs. Bridge, who has been her only teacher. This young singer has been in constant demand for the last two seasons filling numerous engagements in all parts of the State. She assisted at the Horace Britt concert in San Jose singing later at the Fairmont Lobby concert, at the Fairmont, also at the Palace Hotel concerts. Miss Shimazumi has had splendid success.

Ella Rosalie Atkinson, sister of Maud Charlotte Atkinson, both well known in musical circles, was married to Robert Harvey Putnam, on Wednesday, March 19th. No doubt the host of staunch friends and the many admirers of her art will wish Mrs. Putnam the best possible happiness in her married life, in which wishes the Pacific Coast Musical Review heartily joins.

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METROPOLITAN OPERA CLOSES

(Continued from page 1, column 2)

poem. The new orchestra is on the commonwealth plan. The musicians belong to the older orchestras and come together toward the close of the season to give concerts and divide the proceeds just as the Philharmonic Society used to do in the years before it became a paid permanent orchestra. Loss is to be prevented by a guarantee fund. With the exception of the Bach music all the compositions on the program were heard for the first time here. As it was their first appearance as an organization improvement is to be expected. It is too early to determine the success from a financial standpoint.

Carolyn Willard of Chicago gave her first recital in this city Tuesday afternoon at the Princess Theatre. She offered a good program, including Buck's chromatic fantasy and fugue in D minor and Chopin's C sharp minor scherzo as the principal numbers. Her performance showed her to be a painstaking player with a proper appreciation of the seriousness of her art. She is under the management of Haensel & Jones.

Another excellent pianist under the same management, Miss Rose Levinson, was heard Thursday night in recital in Aeolian Hall. Her program embraced Beethoven's sonata, opus 26, and numbers by Mendelssohn, Debussy, Brahms, Chopin, Liszt and Mana Zucca. Miss Levinson's playing showed good technical development. Her reading of the Beethoven sonata was correct. A large audience bestowed upon this South African pianist enthusiastic applause.

Kurt Schindler conducted the second concert of the tenth season of the Schola Cantorum in Carnegie Hall on Wednesday night. The features of the program were a group of selections

from the old Spanish ecclesiastical masters Victoria and Morales, and two excerpts from an "All-Night Vigil" by Sergei Rachmaninoff, who was present at the concert and at the end bowed his acknowledgments from a box. Merle Alcock, contralto, sang the solo parts. The chorus was well drilled and sang creditably the many exacting numbers.

Phyllis Neilson Terry, the English actress, came back as a singing headliner in vaudeville last week. For the time being Miss Terry has dropped Shakespeare and undertaken the task of lifting songs above the heads of auditors. At the Palace last Monday she sang G above high C in one of her trio of popular songs.

The directors of the Newark Music Festival Association have announced the schedule for their fifth season, beginning May 16, at the First Regiment Armory, as follows: Friday evening, May 16, Peace Jubilee night: Anna Case and Reinald Werrenrath. The program will be patriotic. Songs of freedom from the Revolution, Rebellion and the present war, also antional hymns of all the allied nations will be sung. Saturday evening, May 17, light opera night: Selections from "Robin Hood," "Pinafore," "Martha," "Pirates of Penzance," etc., will be rendered with the following soloists: Lila Robeson, contralto, and Thomas Chalmers, barytone, from the Metropolitan Opera Company; Orville Harrold, tenor; Fred Patton, bass, and Toscha Seidel, violinist. Monday evening, May 19, Enrico Caruso night: The famous tenor will sing three arias with orchestra and solos with piano accompaniment. The society's chorus will be heard on May 16 and 17.

MABEL GARRISON'S SUCCESS

(Continued from page 1, column 4)
audiences and impress the connoisseur with the conviction that he is listening

to an artist of the first rank. In addition to her many musical faculties Miss Garrison possesses a personality of great charm and her stage deportment is such as to draw her audiences to her and conquer them by force of her magnetism.

Being a colorature soprano Miss Garrison naturally predominates in her exquisite rendition of florid vocal passages and the more poetic phases of vocal art. We know of no superior artists in this respect before the public today. She not only sings the various runs with absolutely clean technic and rippling fluency, but she attains in purely technical displays a certain element of emotional color which only colorature sopranos, possessed of unquestionable genius, are able to exhibit. And here we repeat that voice alone, even though it be as beautiful and limpid as Miss Garrison's, would not satisfy all artistic demands, if the artist did not at the same time possess the intelligence to use it according to the highest artistic principles. And this Miss Garrison assuredly does.

Not including several encores, Miss Garrison sang eighteen songs, and to enumerate these in detail would require more space than is at our disposal, nor would we consider all of the works worthy of detailed review. But in these days of musical prejudice it is extremely difficult for an artist to choose a program that pleases everybody, so Miss Garrison did the best she could under the circumstances no doubt. In the group of English songs we liked Arthur Foote's Tranquility, whose rendition coincided with the title and the sentiment of the song, and George Siemmon's "Baby," which represented the characteristic melody ballad of fine appeal charged with beautiful thoughts and set to words of effective charm. Thanks to the matchless enunciation of Miss Garrison, the full literary and musical value of these works was adequately demonstrated.

Miss Garrison possesses a happy faculty of getting to the very marrow of a folksong, and possibly the very finest thing she did on this occasion was the exquisite legato work in When I Was Seventeen, a Swedish folksong. In the Norwegian Kom Klyra she exhibited some remarkable pianissimo work and it was the genuine pianissimo, one of the most difficult characteristics of the pure bel canto. If some of our vocal students, artists and teachers failed to attend the Garrison concert last Sunday because of the Easter holiday and the beautiful weather, they have no excuse, at least on the first ground, to stay away from the Garrison concert tomorrow. The Diva has had ample time to rest during the week, notwithstanding the fact that she sang near San Francisco, and we have every reason to believe that anyone who follows our earnest advice to visit the second Garrison concert will be grateful to us for reminding him of it. We can not imagine anyone deeply interested in the art of singing to willingly forego the pleasure of hearing such vocal artistry as Miss Garrison dispenses on this concert tour. Besides, and we maintain this only as secondary to her qualifications as an artist, she is an American singer of great distinction. Do you wish to see American artists succeed? Well, then, go to the concert. And don't restrict your efforts to talking about it.

George Siemmon proved himself a thorough musician as accompanist as well as composer. Not one of the least of his accomplishments is his ability to play by heart. This in itself creates a certain confidence which is not lightly to be considered. But as pianist his touch is firm and sure. His phrasing deliberate and "orchestral." And his support dependable. Although the composition rendered by Miss Garrison may not be accepted as a criterion for all his works, nevertheless it was sufficient to show melodic instinct and skill in arrangement.

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SAN FRANCISCO, SATURDAY, MAY 3, 1919

Price 10 Cents

CONVENTION OF CALIFORNIA FEDERATION OF MUSICAL CLUBS IN OAKLAND

Unusually Important Organization of Combined Music Clubs of California Gives Its First Big Convention Since Its Organization. California Prides Itself on More Than One Hundred Active Music Clubs—Lack of Adequate Publicity Campaign Fails to Get Public at Large Sufficiently Interested to Emphasize the Great Musical Importance of the Event

By ALFRED METZGER

ON Thursday, Friday, Saturday and Sunday of this week there is taking place in our sister city of Oakland a convention of far greater importance to the musical life of California than most of our readers are aware of. And if the attendance at the concerts and at the discussions is not what the officers of the California Federation of Music Clubs would wish it to be, they must ascribe the failure of the public's interest in the lack of ingenuity on the part of their publicity department. The Pacific Coast Musical Review was not aware that such a convention was even contemplated until a week or ten days ago, and it did not receive an official program until Thursday evening of last week. AFTER THIS PAPER HAD ALREADY GONE TO PRESS. It was therefore impossible to do any more than publish a brief item in last Saturday's paper mailed to us by Mr. Draa of Los Angeles and forming THE ONLY PUBLICITY MATTER THAT WE RECEIVED ABOUT THIS CONVENTION. A telegram from the president, Mrs. Bessie Bartlett Frankel, asking us to obtain advertising space in the official program, reached us Wednesday afternoon of last week, altogether too late for us to compile an adequate advertisement and mail it in, even if we thought it wise to do so. Unless our music clubs and the Music Teachers' Association learn to value the importance of adequate publicity campaigns, they will never achieve the aims they are working for, even though they work with every ounce of energy at their disposal. This is sound counsel and we trust that the Music Teachers' Association of California, which will hold its convention in San Francisco next July, will bestir itself and start its campaign so that the public will be informed. Don't wait with publishing your program until the last moment, when it is impossible to get it in the paper. Start NOW. It is also very unwise to leave all the writing to newspaper people. They have lots of work to do anyhow. They can not be expected to do the work for clubs and teachers' associations. It is enough to ask them to give their matter publicity. But to ask them, like one of the officers of the Federation asked us, to write editorial comments, is surely expecting a little too much. We are always willing to give proper space, and we will even furnish reviews of events and an occasional editorial article. But we can not be expected to do all the publicity work for an organization besides. Nor will any newspaper consent to do this. Our musical organizations in California should be sufficiently liberal to engage a professional press agent, who has access to the papers and who knows how to secure space. It wouldn't even do any harm to do a little judicious advertising in the papers. If democratization of music means cheap music or free music it will surely fail of its purpose. Without financial backing of some sort no enterprise can succeed, and while those in authority are busy seeking such support they might add a certain appropriation for advertising and general publicity. How can the public get interested in these splendid movements, unless it knows something about them? And how will the people ever know unless they are told in the papers they read. And if these papers are not supported by subscriptions and advertising, how can they pay their expenses? And yet we find people are aggrieved when

we discuss the "commercial" aspects of a music movement. The whole trouble with the lack of success, from a financial point, of American artists and composers, is that they fail to realize that America is not Europe. That it is a nation commercial in its spirit and artistic by inclination. That if you wish people to be interested in you, you must make yourself known to them, and there being so many conflicting problems for them to worry about in their papers you must persistently and consistently plead your cause. And if you wish newspapers or class papers to get interested in your cause, you must con-

ifornia, and if the California Federation does not as yet include all these clubs, it will surely do so before many months have passed. It will then be even in a better position to accomplish greater things as it is now. But even now, when at least a majority of the music clubs form its ranks, it can do a great deal, and we trust that community singing is not one of the problems it will arrogate to itself.

We hear a great deal about the so-called democratization of music. So far we really have not been able to get an accurate idea of what this really means. Music being already democratic in its

rich and some are poor. We are firmly convinced that no one, be he rich or poor, appreciates anything he gets for nothing in the long run. Besides thousands of people from the working classes attend our symphony concerts which attract really 6% of our population.

And so we trust that the California Federation of Music Clubs will begin a movement intended to give our California artists an opportunity to appear in concerts and secure both artistic and FINANCIAL recognition. Isn't it about time that our young artists who have invested thousands of dollars in their musical education should be given an opportunity to earn something on this investment? Isn't it about time that music clubs discover that they have other duties to perform than merely asking charity from artists? It is of course perfectly justifiable that advanced students should also be given opportunities to secure their first experiences in concert work, but, in addition to this, recognized professional artists should be well rewarded, even if admission should be asked of the general public from time to time. As we said before, the combined music clubs of California have a membership of ten thousand people. Can not these ten thousand music lovers be induced to put aside one dollar a year—less than ten cents a month—toward the encouragement of competent California artists? It seems to us this should not be difficult at all.

Then we find that the California Federation of Music Clubs is in favor of California Music Festivals. This is a brilliant idea, and whatever the Pacific Coast Musical Review is able to do, it will gladly contribute toward the success of this movement. But it can never be done without financial support, and it will never be successful if our artists are going to be asked to help out without receiving well merited reward. No one has any respect for anything that is done for charity, unless it is a charity that really helps the needy. Let charity be done for the benefit of the poor people who really have not the means to hear good music otherwise. The community music movement is the only phase of musical endeavor that should be used for such purpose. Let Arthur Farwell and his community singing movement help the public to become musically educated without finances being considered. But even Mr. Farwell can not get along altogether without money. He, too, must have his subscriptions from the despised rich people. But let the music clubs of California put their shoulder to the wheel, and see what they can do to establish a concert field for our California artists, and we assure them that they will accomplish something that will earn them the eternal gratitude of the public, and the material and social success without which no organization can possibly exist. Here is a golden opportunity. Will it be taken advantage of? We sincerely hope so.

As already stated in the beginning of this article, the Convention of the California Federation of Music Clubs will convene or rather convened in Oakland, at the Hotel Oakland on Thursday, May 1st. The official program which was received at this office through the courtesy of Mrs. Aylesworth is as follows:

(Continued on page 12, column 1)



WAGER SWAYNE

The distinguished Piano Pedagogue, who will open a large Class of Artist Students in San Francisco next week. See page 5.

vince them of your appreciation and gratitude by supporting them through subscriptions and advertising. This may all sound very rude and cold-blooded, but if you tell us another way to gain success, which includes both artistic and financial phases, then we will be pleased to confess ourselves in error.

And whatever money you may thus invest in adequate publicity will be returned to you three and four fold, provided your cause is worthy and appeals to the public, and we know of no cause more worthy than that of the California Federation of Music Clubs. There are over a hundred music clubs in California. If we only give these clubs a membership of say one hundred—some have more and some less—there are about ten thousand prominent California women represented in a Federation that would embrace every music club in Cal-

ifornia, and if the California Federation does not as yet include all these clubs, it will surely do so before many months have passed. It will then be even in a better position to accomplish greater things as it is now. But even now, when at least a majority of the music clubs form its ranks, it can do a great deal, and we trust that community singing is not one of the problems it will arrogate to itself. We hear a great deal about the so-called democratization of music. So far we really have not been able to get an accurate idea of what this really means. Music being already democratic in its

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EIGHTEENTH YEAR

THE MUSICAL ASSOCIATION'S ANNOUNCEMENT

The Board of Governors Announces Change of Presidency and Plans for Next Season—John D. McKee Elected as the New President

The Pacific Coast Musical Review takes pleasure in publishing an official announcement from the Board of Governors of the Musical Association of San Francisco to the members of the association, in which several plans for the next season are announced. We also note with interest that there has been a change in the presidency. William Sproule, who for the last three seasons has been the president of the organization, and to whose energy and enthusiasm much of the present prosperity of the organization is due, has been compelled through stress of business to resign, and John D. McKee has been elected in his place. We can imagine of no better choice, for Mr. McKee, thanks to his individual musical taste and his splendid business capacity, is indeed the right man in the right place. In addition to his personal accomplishments, Mr. McKee is a gentleman whose integrity and many personal character traits has gained him an army of staunch friends who will not hesitate to support him in this magnificent enterprise.

We are also much gratified to note that plans for the new season are thus early announced, for we are certain that the assurance of definite plans for the season will contribute greatly toward securing a complete list of subscribers sufficiently long ahead of the season to guarantee crowded houses. However, we expect to publish more about next season's plans and also about the past season in a subsequent number. In the meantime we print the following official announcement:

The Eighth Season of Symphony Concerts given by the Association closed with the concert of March 30, 1919. In spite of the handicap at the beginning of the season, caused by the epidemic, the concerts given have been approved by press and public alike as the most artistic accomplishment in the history of the Association.

After refunding to the season ticket holders the amount due for the three pairs of symphony and two popular concerts not given, the Association will be able to discharge all outstanding bills and will enter the ninth season of activity without indebtedness of any kind.

Plans for the ninth season are well under way, but the continuation of the work of the orchestra on its present high artistic plane will depend upon the activity of all of the members in the way of assisting the Board of Governors, Women's Auxiliary and management in securing the necessary pledges.

The amount pledged for next season at this date is \$57,000.

The amount needed is \$75,000.

The additional amount which it will be necessary to obtain is \$18,000.

If each member of the Association will secure one new member the amount needed will be easily forthcoming without placing the burden on a few. The co-operation of each member is earnestly requested.

It is with regret that announcement is made that William Sproule has been compelled, on account of urgent business demands upon his time and attention, to resign as president of the Association, although he will remain a member of the Board of Governors and of the Executive Committee.

When Mr. Sproule accepted the presidency, three years ago, the Association was in a struggling condition. Under his inspiring leadership it has become one of this community's valuable assets.

John D. McKee, who has been identified with the Association since its inception as a member of the Board of Governors and as treasurer, has been elected to succeed Mr. Sproule as president of the Association. The Board of Governors takes great pleasure in announcing that Alfred Hertz will continue as Conductor of the orchestra, which insures a continuance of the

artistic progress which has marked his work during the past four years.

The concerts during the coming season will be given in the Curran Theatre. Season tickets will be sold in three series, namely: Twelve Friday Symphonies, Twelve Sunday Symphonies and Ten Popular Concerts. Rehearsals will begin about September 22, 1919. The dates of the concerts will be announced later.

The present revenue law provides that no tax shall be charged on tickets to concerts the proceeds of which insure exclusively to the benefit of organizations conducted for the sole purpose of maintaining Symphony Orchestras and receiving substantial support from voluntary contributions, none of the profits of which are distributed to members of such organizations. Therefore, the concerts given by the Association will be the only ones given in San Francisco without extra charge for war tax.

THE PRESS CLUB GIVES MIDNIGHT FROLICS

The Orpheum is the Scene of the Thirteen Years After Show of the Newspapermen of San Francisco—Enthusiastic Crowd Packs Theatre

By ALFRED METZGER

The Press Club of San Francisco gave its annual show at the Orpheum last Saturday midnight before a crowded house. Although the performance lasted for nearly four hours the majority of the auditors remained until close to the end of the program. It will be admitted by practically everyone connected with this production that the program was just a bit too long drawn out and that the patience of the listeners would not have been taxed to this extent had those in charge of the show restricted its length to two hours, or two and one-half hours at the utmost. The main part of the program, which included as its first part a minstrel show participated in principally by members of the club, was one of the best entertainments ever presented by this popular and influential organization. But there were two dramatic numbers, which, while presented by decidedly able talent of well known favorite histrionic artists, were not of a character to keep awake people long after midnight. We do not wish to be understood as saying that Miss Belle Bennett, the truly genial and extraordinarily gifted leading woman of the Alcazar Theatre, was not thoroughly up to her usual excellence, but her selections were chosen without knowledge of the psychological mood of an audience such as assembles on occasions of this kind. She chose extracts of the Rose of the Rancho and the Thirteenth Chair, both of which were too sombre for the occasion. The same is true of The Garrett and Garden Players, who presented a rather morbid sketch entitled The Rope, presented by such exemplary artists as Frederick S. Smith, Katherine Heinz, Thomas A. Foster, Beth Haskell and Vincent Duffey. From a dramatic standpoint both numbers, particularly that of Belle Bennett, was beyond criticism, and we are therefore not finding any fault with the individual work of the participants. It is merely a hint we wish to give to those that may take part in future performances to state that unless the audience is constantly kept in good humor, and made to laugh, midnight performances will lack that zest and effervescence which they absolutely require to retain the interest of the audiences.

And of such calibre was the rest of the program, specially the minstrel show, which scintillated with witty sayings and was interspersed with vocal numbers. And while these vocal numbers may not always have been according to the highest musical ideals, nevertheless they aroused the enthusiasm of the hearers, as they were invariably presented by singers possessing good voices and much vim. Several of them were indeed most gratifying; but this is not intended as a musical criticism. It is only a report of the occasion. It was a marvel to us how the Press Club was able to secure so many tenors at one time. There were not less than ten soloists and at least six or seven were tenors. The principal musical discrepancy was really not so much due to the soloists as to the position of the orchestra, which was placed in back of the stage, and thus by its distance from the singer was responsible for occasional lapses from the pitch.

There was, however, one feature of the minstrel show that was exceedingly effective and enjoyable throughout and that was the repartee between Thomas J. Bellew, who looked particularly handsome on this occasion, and who conducted the office of interlocutorship in a manner that brought him the approval of the audience, and the various dusky comedians at both ends of the stage that kept the huge audience in constant laughter. The comedy was sustained by Al C. Joy, Al Newman, George Murphy, "Nigger" Wilson, Frank Connolly and Lee Dolson. The male chorus, which in minstrel parlance is termed The Company, consisted of: Otis N. Johnson, Edmund Barnes, T. A. Fuller, Howard Larson, Mahlon Dolman, Sidney Shaw, H. C. Hopkins, James J. Black, C. R. Tatum, Ed. K. Hause, Harold R. Freeman, Joseph Fredericks, Ford Rush, Al Browne, A. V. Davidson, Reginald Keene, R. E. Anderson, F. P. Osborn, Harry Blatchly, Edgar Ayres, Frank S. Ostrander, Sam Grimmer, George B. Nees, T. Daniel Black, Seth W. Hargrave, T. W. Bailly, E. M. Hibbert, Chester Lyman, G. R. Williams, W. R. Davenport, Fred. Cross, Ernest H. Moeller, T. E. Frayne and J. Edward Lyons.

The Orpheum Orchestra, under the vigorous direction of Raymond A. Bone, and he was not one of the Bones in the minstrel company, consisted of: Genaro Saldierna, Oscar Preston, Charles Topke, Edward Junker, John Duley, William Klein, Fred. Zeh, Frank Huske, James Kee, Stephen Steck, John Brushner and James Reed. The musical numbers consisted exclusively of popular songs and ballads and were interpreted with vim and spirit by the chorus and the following able soloists: George Murphy, Harold R. Freeman, Frank Connolly, Ford Rush, Al Joy, Joseph Fredericks, "Nigger" Wilson, Al Newman, Al Browne and

Lee Dolson. Without intending to reflect on the ability of the rest of the soloists, we wish to select the singing of "Oh, Death Where is Thy Sting" by Mr. Joy and "I Wonder Why She Kept on Singing Si Si Si Si Si Signor?" by Mr. Dolson as the two particularly outstanding features of this unusually clever performance. Both exhibited an irresistible comedy talent that could not help but convulse their hearers.

During the singing of the finale of the Minstrel Show there were presented a few tableaux under the direction of the Paul Gerson School of Acting, which were entitled as follows: The Newest Goddess, Guy Richison; The Days That Are—Goddess of Joy, Miss Claire de Lorez; The Days That Are to Be—Revelers of the Future, Misses Millicent de Lorez, Tiny Brill, Carey Mires and Messrs. Edward Coutts, Leo J. Gallagher, Hugo Scatena and Arno Goering.

Carl Zamloch, assisted by Al Joy, gave a most amusing and at the same time dexterous performance of card-legerdemain and mind reading which proved an unusually clever and comical feature of the performance. Jack Wilson, Dave Lerner and a bevy of charming girls from the Casino bouquet of flowers appeared in a musical sketch that appealed greatly to the taste of the enthusiastic audience. Al Newman and George Murphy did some clever songs and sayings. One of the greatest hits of the performance was the singing and dancing of Lucille and Clifford Shipper, two exceedingly skillful youngsters, whose genius for entertaining is truly extraordinary. This is specially true of Lucille, whose singing of a music hall song in the French dialect was inimitable and whose dancing was something to be long remembered.

The committee in charge of this excellent Thirteen Years After Show of the Press Club of San Francisco, and which is deserving of much credit and the gratitude of the club and audience, was as follows: Al C. Joy, chairman, W. Russell Cole, Karl M. Anderson, Thomas J. Bellew, Harry J. Coleman, William H. Barry, Edward R. Hughes, Louis J. Stellman, Warren Turner, Frank B. Connolly, Fred Carlyle, Director of Production; W. Russell Cole, Stage Director; W. H. B. Fowler, Business Manager; Philip Hastings, Publicity.

After the performance breakfast was served at the club rooms, Powell and Sutter streets, by George Thomas, the popular culinary expert of the club, after which dancing was indulged in until late in the morning.

THE FANNING-BIER CONCERT

Cecil Fanning, baritone, and Allan Bier, pianist, will give a joint recital tomorrow, Sunday afternoon, at the Columbia Theatre. A most interesting and attractive program has been arranged by these two young artists, and since they both have many friends in the vicinity there should be a large attendance. H. B. Turpin will accompany Fanning. The same program that will be heard here is also to be given before the Sacramento Saturday Club, where Fanning and Bier will be presented as the last attraction of their concert season. Fanning has been engaged by the club before and is a general favorite with the members. Though generally known as an interpretive singer, Cecil Fanning's golden baritone voice can be well compared with the best vocal organs of the day. His dramatic art is simply an asset and he can be seriously reckoned with as one of the big artists of America. His many re-engagements speak for his success in the concert field.

His appearances in Northern California are under the direction of Jessica Colbert. The program follows: Air from Richard Coeur de Lion (1784), (Gretry), Air from Herodiade (1883), (Massenet); Four Preludes—C minor, C major, F major, C sharp minor, Two Etudes—E major, C minor (Revolutionary); Partout ou l'amour a passe (Benberg), Noel des enfants qui n'ont plus de maisons (Debussy), Archibald Douglas (Lowe); Two Poems of Quest 1918 (Allan Bier); Poisons d'Or (Gold Fish), (Debussy); The Last Leaf (Oliver Wendell Holmes), (Sidney Homer); Boy o' Mine, Goodnight (Burr), (Weston S. Wilson); I Did Not Know (Chas. H. Towne), (Frederick W. Vanderpool); The Doe Skin Blanket (Cecil Fanning), (Chas. W. Cadman); March Call (written for Mr. Fanning), (Francesco de Leon).

MABEL RIEGELMAN'S BROTHER INJURED



Word has just been received by Mabel Riegelman, soprano of the Boston and Chicago Opera Companies, that her brother, Carl Robert Riegelman, was severely injured in the train wreck near Lemans, France, April 17th. Carl Riegelman is first class carpenter's mate on the U. S. steamship Rappahannock, which is being used to carry food to starving thousands of the war torn countries. This is his fifth trip across the Atlantic and upon reaching England was ordered to Brest.

He received a fractured arm and shoulder and is now at 33d Army Base Hospital No. 52, Lemans, France. Young Riegelman is one of five members of his family who are still in France with the American Army of Occupation. Miss Riegelman has done much in singing to the boys, particularly at Pelham Bay Naval Training Station, New York, and Camp Wadsworth at Spartanburg, North Carolina.

The accompanying picture shows Miss Riegelman in the character of Marguerite in "Faust" as she appeared in San Francisco on the last tour of the Boston Grand Opera Company.

THE DECORATIVE ART OF MABEL GARRISON

Second Recital of Metropolitan Coloratura Reveals Perfect Voice in Perfect Condition—Negro Melodies and Modern French Songs Especially Successful

By GEORGE BOOSINGER EDWARDS

Mabel Garrison's second recital at the Savoy Theatre last Sunday afternoon seemed destined (at the announced hour of 2:30) to be attended by a rather slim audience. It is perhaps that audiences have formed the three o'clock habit for Sunday afternoon concerts, which accounts for the gradual filling up of the house nearly to capacity by the end of the first group.

Because of this general tardiness on the part of the audience the program was somewhat late in beginning, but certain ones in the prompt portion supplied sufficient amusement until the appearance of the artist on the stage. "That man's her husband; I found that all out," remarked one woman who had been studying her "Concert Bulletin." But her two neighbors were not interested in the announcement; they were discussing Paderewski. "I'm glad you said that; I never cared very much for him either." "Well, there was one time at the Exposition when he played for the Polish Cause that he really did so splendidly." "Do you remember the time when he was playing and a cat walked out on the stage, and they had to ring down the curtain?" The student of the "Concert Bulletin" was ready at this point with another announcement. "Isadora Duncan is coming, and when she comes I'm going to hide in the deepest cellar. I loathe Isadora Duncan!"

So much information from the "Concert Bulletin" suggested my reading it myself, only to find that my neighbor's dismay was uncalled for, the deepest cellar unnecessary; for not Isadora Duncan but six pupils of hers, accompanied by George Copeland, are announced for the fall in Mr. Oppenheimer's list. Reading further I found out for myself that "that man" had referred to the accompanist for the day, and that he was "her husband" meant husband of the singer. Further, I found that Mabel Garrison was born in Baltimore.

This is the fact to which I have been leading. One cannot expect high emotional effects from a coloratura

FEDERATION'S NORTHERN DISTRICT PROGRESS

Mrs. A. L. Miller, Chairman of Northern District of California Federation of Women's Clubs, Responsible for Splendid Showing

(Written specially for the Pacific Coast Musical Review)

More has been accomplished during the last four years in musical enterprises in Northern California Federated Clubs than one would imagine possible in so short a time. This is a rural district, and four years ago very few club members had ever heard a celebrated artist, and with no money to import one, they had little or no music. The First District chairman had done much splendid pioneer work, singing wherever asked, creating interest in importing artists where there was little musical talent. Auburn, Roseville and Woodland gave regular Sunday concerts, and programs at other times as well.

But to carry the art of music throughout the clubs of our large northern district was to work on what was practically virgin soil. If our sixty-eight clubs were to know, and appreciate this art, music would have to be furnished them. And so concerts and lectures were offered free, only carfare of artists asked. During the first three years Mrs. A. L. Miller, district chairman of music, filled 101 engagements, 48 lectures and 53 recitals, besides managing many other concerts in the north and in San Francisco. When one considers that all this has been done with very low finances, one begins to wonder how it was achieved, and in so short a time. This is entertaining reading, and would throw much light on the musical situation in clubdom, which we have no space for here.

As a result, the northern district has become distinctive for its study along musical lines, the logical outcome of an orderly arrangement of work, and an appreciation of the needs of each community. When a "raw" public, after a few months listens to a Bach program with attention, that means interest has grown by leaps and bounds. Where before but a few concerts were given, many clubs have started giving regular ones with talent of a high order, in addition to lectures in series. Marysville has given forty con-

CLARENCE EDDY GIVES SPLENDID RECITAL

Distinguished Organist Selects Ideal Organ Program for the Edification and Pleasure of a Large Audience of Leading Musicians and Friends

We can not imagine finer organ recitals, nor organ programs, rendered with greater artistic instinct and natural taste for the best in organ literature, than the only too rare concerts given by Clarence Eddy outside his regular duties at the First Presbyterian Church of Oakland. One of these rare events took place at the above mentioned temple of worship on Wednesday afternoon, April 23rd, and the only regrettable fact was that the event was restricted to a number of prominent friends of the virtuoso's, who included some of the bay cities' leading musical element and was not accessible to the public at large. It was an invitational affair, and is the result of Mr. Eddy's generous nature and his great regard for his thousands of admirers who otherwise would not have sufficient opportunity to admire his unquestionable genius.

It is a mystery to us why Mr. Eddy has as yet not been asked to give an organ recital at the Civic Auditorium. The presence of such a distinguished virtuoso right in our midst should in itself form a sufficient inducement for the authorities to extend to him the courtesy of an offer to give the people of San Francisco an example of his great skill and artistry. Why is he not asked to give a recital? Is someone afraid that he might create too much enthusiasm? And yet we do not believe that there is a community in the United States that would miss the opportunity of the presence of such a distinguished artist to give the people a chance to admire and appreciate his art. It is surely a sad story for music when politics and art are permitted to mingle.

As his opening number Mr. Eddy chose Sonata in E minor by James H. Rogers, an American composer of unquestioned worth. This work made a deep impression upon those in attendance, for it is a composition of superior merit and just a little above the usual works of modern writers for the organ. The first

A NEW AMERICAN MELODY BALLAD

"When You Look IN THE Heart of a Rose"

Now Being Sung With Great Success in
the Production of "THE BETTER
'OLE'" at the Columbia Theatre

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New York

A NEW AMERICAN MELODY BALLAD

"I Wish I Was In Blighty"

Now Being Sung With Great Success in
the Production of "THE BETTER
'OLE'" at the Columbia Theatre

LEO FEIST, Inc.

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New York

A NEW AMERICAN MELODY BALLAD

TOMMY

Now Being Sung With Great Success in
the Production of "THE BETTER
'OLE'" at the Columbia Theatre

LEO FEIST, Inc.

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New York

soprano; but when such a singer occasionally gives you bits of real human feeling on her program you are grateful, and I attribute the sincere humanity of Mabel Garrison's negro songs to the fact that she was born in Baltimore. It is a dialect with which she grew up, and no one who is not a Southerner can do "The Old Ark's a-Mooverin'" without a certain detached sneer, or "Massa's in de Cold, Cold Ground" without a trace of apology. Mabel Garrison did them both as one who understands as a matter of course the emotions described, and who cannot understand why anyone should find them queer, or "stunts," or even "quaint." In the two modern French songs, "Chanson Norveigienne" and "Danse Sacree" she approached the same intensity of feeling, the latter revealing the most perfect balance of emotion and technical mastery of the afternoon.

Perhaps the sympathy of artist and accompanist is greatest in these modern things, and this would account for the all round perfection of the two French songs. For Mr. Siemmon's piano tone, which is hard and unsympathetic in all the classical pieces, warms up immediately at the beginning of a modern number. Now richness of tone is precisely what the ancient pieces need, for the reason of their simplicity of harmony; and the modern things can stand a thinner tone (if anywhere there must be such leanness) because of their thickness of chord structure. I believe Miss Garrison is unconsciously influenced by this condition, and if the accompanying tone qualities were as rich in the old songs as in the new, a much more human and touching effect would on the whole be the result.

As it was, the impression of the program in toto was as of decorative art. It was pleasing, it was perfect, it was beautiful. Certainly no one could demand more. Beauty and the consciousness of perfection are surely sufficient for our spiritual needs. And yet we do not have recitals of flute soloists. Decorative art requires a balance of emotional communication to make it tolerable for any length of time. Some massive piano numbers would have relieved the program.

But this is not to say that Mabel Garrison's "Je suis Titania" is not one of the most satisfying things in the world, her "Norwegian Echo Song" not one of the most thrilling, and the "Pirate Dreams" (which had to be repeated) and "Baby" (Mr. Siemmon's own composition, which was called for from the audience), among the most touching.

certs alone, besides numerous lectures. Red Cross benefits and community sings have been given in most out of the way places. Musical instruments, records, and music were sent soldier camps by the dozen.

To further the interest in music program making, Mrs. B. F. Walton of Sacramento gave two loving cups. The first was won three consecutive years by Yreka, keeping the cup. The second cup is retained only so long as a club continues to present the best year's program, won by Auburn and Roseville. Two music conferences have been held where all music leaders of the district met to discuss the betterment of music, and raising the standard. At each district convention for four years an evening concert has been given, presenting the best amateur talent from Yreka to Sacramento. It is astonishing to know how many fine musicians are to be found in remote places.

At the Women's Federated Clubs convention in Chico March 26, 27 and 28, we advanced a step further by engaging artists of some reputation, a stepping stone to better things later on. Also for the first time music had the dignity of an address in the convention. The five big things accomplished during the last four years are—encouraging clubs to read and study musical literature and allied subjects, giving concerts where music is the sole subject of the session, taking music from general programs and concentrating on a concert and showing respect to artists thereby, and engaging artists of reputation to visit the clubs, as well as an address in the convention. This address will be given by Mrs. Miller, who has had years of experience in public as concert pianist and lecturer, but she had hoped to have a celebrated musician give the first address in convention, but even this is an advance.

Club women represent the great mass, the backbone of our women's efforts in this country, and through their superb efforts, we hope to advance the standard of the artist engaged, and see to it that artists are finally paid a proper fee in the club world. Club women have a power behind them that has hitherto been too frequently disregarded. But for their efforts our district would have had little or no music. They make mistakes, but the methods employed the last few years will bear fruit to the successful advancement of educational methods, which are slow, but the results are certainly encouraging.

movement in particular impresses by reason of its force and individual conception, and because it is so "organesque" in style. It is a composition of such intricate, technical and emotional features that it requires really more than one hearing to discover all its beauties, and the fact that Mr. Eddy gave an interpretation that instantly attracted the attention of connoisseurs proves how great an artist he really is.

Another work of more than ordinary interest was "Song Without Words" recently played so delightfully by Joseph Bonnet. It surely did not lose any of its beauty when rendered by Mr. Eddy, and only strengthened the conviction that it is one of the most delightful additions to modern organ literature. There were two works on this program dedicated to Mr. Eddy. One was a melodious work, with a most unusually luxurious accompaniment, entitled Hope, by Pietro A. Yon, and a composition still new to our public, while the other was Naïad's Idyl by William J. McCoy, one of the particularly enjoyable and decidedly poetic features of that skillful composer's brilliant music drama "The Hamadryads," composed for one of the Bohemian Club's Midsummer music festivals. The closing number of the program was quite an ambitious setting to the famous Pilgrim's Progress by Bunyan and composed by Ernest Austin. It is a descriptive work, giving realistic tone pictures of that fine book. This is also a new composition and is originally written in five parts. Mr. Eddy played the fifth part which forms the climax of the work and which is notable because of its great realism and its intricate technical treatment. Mr. Eddy gave a truly unforgettable rendition of this work. Anyone who has heard this distinguished virtuoso render this work will ever afterwards associate this rendition with this fine musical creation.

There were two other compositions presented on this program of seven numbers, and both proved to be of unquestionable artistic value. They were: Evening Harmonies by Sigfrid Karg-Elert, and Andante Expressivo, from the Sonata in G, op. 28, by Edward Elgar. In closing we might add that this program is really an unusual one. It includes exclusively modern organ compositions, and works of a type that will surely hold their own besides many of the old masters. Mr. Eddy here convincingly demonstrated that it is possible to compile a program of modern compositions of a highly musicianly character.

NEW YORK IS NOW ENJOYING SPANISH OPERA

Caruso and Farrar Close Season Gloriously—Scotti Starts South With His Company — Berkeley Musical Family—American Friends of Music —Monteux for Boston Symphony

New York, April 27.—The season of the Spanish Theatre in the Park Theatre opened Saturday night under the direction of Manuel Noriega, with the first production in this country of Amadeo Vive's romantic opera, "Maruxa," which was produced successfully in Madrid and Barcelona. After the opera the revue "Cielo Espanol" was given with Flemish singers, native Spanish singers and typical dancers. The cast of "Maruxa" included Ramon Blanchart, Leopoldo Legoretta, Jose Santacana, Adelina Vehi, and Ysabel Marqueti, and J. L. Cabello conductor.

Blanchart, the star of the organization, was heard in the role of Pablo, the shepherd. Henry Russell brought this Spanish baritone to America. The prima donna, Adelina Vehi, has been playing in Barcelona and Madrid during its recent run in the Spanish cities. The Sunday concerts, afternoon and evening, are arranged by Maestro Fernando L. Cabello, the music director.

Mr. and Mrs. Lou Tellegen (Geraldine Farrar) gave a housewarming party in their newly opened home at 20 West Seventy-fourth street. The guests included practically the entire Metropolitan Company, and many prominent dramatic folk. Among those present were, Mr. and Mrs. Sidney Farrar, the parents of Mrs. Tellegen; also Mr. and Mrs. Sidney Homer, Mr. and Mrs. David Belasco, Mr. and Mrs. Edgar Selwyn, Mr. and Mrs. C. G. Child, Mr. Gatti-Casazza, Mr. and Mrs. Efram Zimbalist, Mr. and Mrs. John McCormack, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Otis Skinner, Mr. and Mrs. Chauncey Olcott, and Mr. and Mrs. W. W. Hinshaw.

Mrs. Louis Farrar, 32 Washington place, has announced the engagement of her daughter, Miss Am-



EVA TREWE

The ingenious author of the Color Music Method, whose clever invention is enjoying quite a vogue

parita Farrar, the young American soprano (no relative of Geraldine) to Dr. Goodrich B. Smith of this city. They are to be married in June. Miss Farrar met Dr. Smith while they were in France, the singer as a Y. M. C. A. entertainer, and the doctor as a captain and surgeon in the American Army.

Antonio Scotti, the famous baritone of the Metropolitan Opera Company, is making his first tour of America at the head of his own opera company, having started with the following cast of associates: Florence Easton and Francesca Peralta, sopranos; Jeanne Gordon and Mary Kent, contraltos; Orville Harrold, Francis MacLennan, and Giordano Paltrinieri, tenors; Charles Gallagher, Millo Picco, and Louis D'Angelo, basses. The conductor will be Carlo Peroni. The company opened in Atlanta, Ga., and will play the South, the Middle West and the East. The company will present the double bill, Leon's opera "L'Oracolo" with Mr. Scotti as Chim-Fang and Mascagni's "Cavalleria Rusticana." The second offering will be Puccini's "Madame Butterfly" with Mr. Scotti as Sharpless.

A dispatch from Paris says that "when the two sons of Mrs. Elise Bolander, Berkeley, Cal., went to war the mother decided that the rest of the family should go, too. The rest of the family included her three daughters—Alice, Mabel and Pearl. They are a musical family, and when the first call came from the Red Triangle leaders for entertainers they grasped the opportunity to put their patriotism to the test. Mrs. Bolander plays the guitar and ukelele and Pearl the cornet. Alice is expert with the drums, oboe, piano and accordion, and Mabel plays the piano and clarinet. Between them they put together one of the "jazziest" orchestras, so the soldiers said, that ever visited a cantonment."

When Enrico Caruso bade goodbye to Metropolitan audiences of the present season in "Aida" the house was jammed, and it is estimated that more than a thousand persons were turned away from the doors. He was in excellent voice. Signor Scotti was also in good form as Amonastro, as were Claudia Muzio as Aida and Margaret Matzenauer as Amneris. Henry Scott made his sole appearance of the season with the

Are You A Quitter?

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America's reputation for gameness is at stake in the Fifth Liberty Loan. All the fruits of victory will be lost if we fail to finish. It is for every money-earning individual to do his or her part for the nation's good name. Let the world say: "America saw it through—those Yankees never quit!"

DON'T BE A QUITTER! — PUT YOUR DOLLARS BEHIND THE VICTORY LIBERTY LOAN

company, singing Ramfis. Mr. D'Angelo was the King and Signor Moranzoni was in command of the orchestra. At the ring of the final curtain Caruso was tendered an ovation lasting more than half an hour. He was called out sixteen times.

The American Friends of Music of 347 Madison avenue, this city, announces that it has sent \$4,000 to Rheims for the reopening of its famous conservatory of music. Mrs. George Montgomery Tuttle, chairman of the executive committee, says that "although nothing has heretofore been told of the work of this new war charity, it has so far collected and distributed abroad more than \$40,000. It was founded in December, 1917, and has distributed small sums of money to

SELBY OPPENHEIMER'S BIG CONCERT SEASON

By ALFRED METZGER

Selby C. Oppenheimer, San Francisco's young but energetic and enterprising impresario, closed his 1918-1919 season with an unusually artistic concert by that exquisite vocalist, Mabel Garrison, at the Savoy Theatre last Sunday afternoon. To realize the great difficulties under which Mr. Oppenheimer labored during the past eight months it must not be forgotten that the most severe obstacles had to be overcome—obstacles that seemed almost unsurmountable at the time and that would have tested the courage and perseverance of much older and more experienced managers than Mr. Oppenheimer, who was faced with such harrowing conditions almost at the beginning of his career as an impresario standing on his own feet. First there was the influenza epidemic that arrived just about the worst time it possibly could as far as musical events are concerned. It not only absolutely destroyed our musical season at the very beginning, but delayed it to an extent that could not but act injuriously, as profitable engagements thus lost could not be replaced.

Then for the first time in the musical history of America artists of native birth were definitely and consistently placed before the public—a public which, notwithstanding its patriotism, has not yet been able to extricate itself from a prejudice against American artists and music that has reigned supreme for so many years. It was therefore one of Mr. Oppenheimer's duties to convince the public that it should support and admire artists of American birth and reputation. That he succeeded in most instances can not be questioned by anyone who has kept informed of the progress of the season 1918-1919. And if Mr. Oppenheimer could not succeed in getting the support he wished for all the American artists under his management it was not due to his lack of initiative and executive ability, but to the indiscriminate arrangement of conflicting dates which brought these artists so closely together that proper propaganda for them was out of the question. As long as artists and New York managers can not be convinced that our musical public is limited to so many people, or to so much of a percentage of the population, and that therefore it can not be brought to patronize more than a fixed number of artists during a season, a certain pro rata of the artists visiting this Coast are bound to suffer financially. Nevertheless, despite these handicaps, Mr. Oppenheimer succeeded in giving us one of the finest musical seasons we ever had, and also one of the most profitable the Greenebaum office enjoyed since its inception.

The artists who appeared during Oppenheimer's management during this season were, according to their appearance: Anna Fitzu and Andres de Segura, Eddy Brown, Leopold Godowsky, Lucy Gates and Trio de Lutece, Josef Hofmann, Cantor Rosenblatt, Anna Case, Yvette Guilbert, May Peterson, Louis Graveure and Mabel Garrison. In addition to these Mr. Oppenheimer managed the Godowsky Master Classes last summer, was co-operating manager of the Paris Symphony Orchestra concerts, and was manager of the big Stabat Mater performance at the Greek Theatre on Good Friday, besides attending to some important local affairs which need no specialized mention. Out of the twelve or more attractions of this short season, which really was cut to five months instead of being eight months as usual, at least nine were successful from a financial standpoint. Thus seventy-five per cent of Mr. Oppenheimer's attractions were financially profitable. With the exception of one they were all artistically high class. This is a record of which any impresario may well be proud. We do not believe that there are many Eastern managers who can say that seventy-five per cent of their artists are making good financially, particularly when they appear for the first time in their territory.

Mr. Oppenheimer left last Thursday for New York and other Eastern centers to become better acquainted with artists that have not yet been on the Pacific Coast, and also to renew friendships and acquaintances with the well known New York impresarios. Although he has practically concluded his arrangements for next season, there is always a chance of additional improvements, and it may be possible that upon his return Mr. Oppenheimer may have some real surprises for us. Anyway we wish him the best of luck, and we are sure he will receive a hearty welcome at the hands of New York's musical magnates.

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ALLAN BIER, Pianist

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many musicians of France and their families who have been impoverished by the war. The remittance to the Conservatory of Music at Rheims is the largest single appropriation made up to date."

Mrs. Tuttle says that the society has branches in Boston, Chicago, Cincinnati, Cleveland, Los Angeles, New Haven, New Orleans, Philadelphia, Providence, St. Paul, Santa Barbara and San Francisco and that it has distributed its money sent abroad through four French relief organizations.

Henri Ribaud, who came from France last November to conduct the Boston Symphony Orchestra this season, has declined to extend his contract, as he prefers to devote his time to composition, and will return to Paris. Pierre Monteux, who conducted the opening concerts of the orchestra last fall, will succeed him next season.

Metropolitan Opera officials have released Mr. Monteux for next season to the Boston Symphony Orchestra. A similar request last year came too late for a successor to be found for French opera here. Though Monteux's contract had another year to run, Mr. Gatti-Casazza has now waived any further rights, as the Boston offer of \$20,000 salary is higher than the Metropolitan ever paid any conductor but Toscanini. Mr. Monteux came to this country originally with the Russian Ballet.

Gavin Dhu High.

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MME. CAILLEAU'S PUPILS IN FINE RECITAL

The Rose Room of the Palace Hotel is Crowded When Ten of Mme. Rose Reida Cailleau's Pupils Give a Very Artistic and Varied Program

Mme. Rose Reida Cailleau gave one of her enjoyable and interesting pupils recitals at the Rose Room of the Palace Hotel on Thursday evening, April 22, when ten of her pupils gave evidence of her fine training and their industry and musical intelligence in the presence of an audience that filled every chair in the spacious hall, over five hundred people being in attendance. The hearty demand for encores, which were not given because of the length of the program, proved beyond a doubt that the hearers were much gratified with the results, and that they thoroughly enjoyed every number on the program.

The introductory number on the program consisted of Cowen's Snowflakes, which was splendidly sung by an ensemble of several ladies, whose voices blended satisfactorily, and who sang the composition with understanding and taste. Miss Dolores Kenney, who was to have sung the second number, was unable to be present on account of sickness. Miss Madeline O'Brien sang Songs My Mother Taught Me (Dvorak) and Polletta (Marchesi). She had an opportunity to reveal her versatility by rendering these contrasting compositions with equal intelligence and artistry. She possesses a pure, clear and true lyric soprano voice, which is used with fine judgment as to phrasing and expression. Miss Ruth Pollak gave an excellent account of herself through her interpretation of The Mither Heart (Stickels) and Wake Up (Phillips). Miss Pollak possesses a soprano voice of much warmth and exceptional range, particularly notable being the middle and low tones, which are of a distinct mezzo quality. Miss Arline Cohen displayed a contralto voice of rich quality and exhibited more than ordinary dramatic temperament. She sang Coming Home by Willeby, and that most impressive work entitled Dawn in the Desert by Gertrude Ross with splendid effect. Miss Margaret Mack also enthused the large audience with her pleasing soprano voice and particularly with her artistic phrasing of Petites Roses by Cesek and The Moon Drops Low by Cadman.

Miss Evelyn Wilson's fine soprano voice revealed a most pleasing mezzo quality, at times really becoming alto-like in warmth. She sang with fine depth of emotion and rendered the following songs with excellent judgment: Waters of Minnetonka (Lieurance), Life and Death (Taylor), and Love's in My Heart (Woodman). One of the very best examples of vocal art was displayed by Miss Etta Wilson, whose splendid lyric soprano voice was in fine intonation; particularly easy and mellow were the high notes, the middle and low tones remaining resonant and rich. Miss Wilson's diction was excellent, her coloratura work and technic smooth and accurate and her phrasing most intelligent. She sang Sleep Why Does Thou Leave Me (Handel) and Bonjour Ma Belle (Behrend). In the latter song she obtained not a little fine humor.

Miss Lillian R. Cooke displayed a contralto voice of fine timbre and sang with deliberation and pleasing tone shading the following three excellent songs. Morning Hymn (Henschel), Rondel of Spring (Bibb), Cuckoo Clock (Schaeffer). Miss Jennie Eichwald displayed delightful diction and a soprano voice of excellent timbre with a rich middle and low register in her effective rendition of A Little Word (Voorhis), Pastorale (Bizet), and Spring Song (Weil). Miss Zelda Godberg, who has for some time been a favorite in these recitals, and who appeared frequently in public during the season, added to her successes on this occasion. Her rich, warm contralto voice was used with judicious phrasing and concise pronunciation,

while the singer succeeded in shading the following songs with good taste and artistic judgment: Deception (Tschalkowsky), Aria from Orpheus (Gluck), Birthday Song (Woodman). The program was happily concluded with three enjoyable songs entitled Aria from Werther (Massenet), Gae to Sleep (Fischer) and The Nightingale and The Rose (Nevin) sung with excellent understanding by Miss Rose Isaacs. This talented and intelligent young soprano is one of Mme. Cailleau's most successful pupils. She possesses a soprano voice of unusually limpid quality ringing out mellow and clear in all positions, and sings with splendid rhythmic emphasis and poetic instinct. Mrs. Mabel Hughes Baalman played the accompaniments with credit to herself and with benefit to the singers. The entire event was creditable both to participants and teacher.

STELLA JELICA DELIGHTS STOCKTON CLUB

Assisted by George B. Edwards, Pianist and Accompanist, Brilliant Coloratura Soprano Gives Excellent Program With Fine Success

Mme. Stella Jelica, the well known and exceptionally gifted soprano soloist, assisted by George B. Edwards, the able pianist, accompanist and composer, appeared before the Saturday Afternoon Club of Stockton, last Saturday and scored a distinctive success. This concert attraction was booked for the club by Mrs. Jessica Colbert of this city, who is doing so much for our resident California artists, and the following extract from the Stockton Daily Evening Record of April 21st tells in no uncertain terms of the impression made by these two capable artists:



CECIL FANNING

The distinguished American Baritone, who will appear at the Savoy Theatre tomorrow (Sunday) afternoon under the management of Mrs. Jessica Colbert

The Saturday Afternoon Club concert presented Saturday by Miss Stella Jelica, coloratura soprano, and George B. Edwards, composer-pianist, was of the sort to leave a happy afterglow. In the first place the singer, with her Titian hair and beautiful coloring, seemed to possess a spirit as sunny and sweet as her appearance and, as her face curved ever suggesting a smile just about to burst through, so did all her songs possess a lilt that curved upward at the corners, so to speak. Her voice has a resonant, vibrant quality, a joyous note that mounts upward as does a bird's song, and her diction is distinct.

L'oiseau Bleu (The Blue Bird) by Jacques Dalcroze seems to be her very own song. The modulation of her voice was shown to good advantage in Chanson Indoue. After each group she was compelled to respond to an encore and these numbers, all charming, were: Where Love Is Kind (Old Irish), The Little Silver Ring which she sang in English, and If No One Ever Marries Me.

Mr. Edwards, who has her very effective accompanist, gave two groups of piano numbers, three of the selections his own compositions. Maymie's Story of Little Red Riding Hood he gave in the form of a melo-log, that is, the story with musical accompaniment. This is on the order of those given by Miss Peycke recently for the club, but Mr. Edwards' music is more of the running sort, forming a background to the incidents. The selection had a bit of humor with it that was appreciated by the audience. The composer has a remarkably agile and flexible touch, the Polonaise in E Minor (MacDowell) illustrating this perhaps the best. For his encore he responded with To a Wild Rose by MacDowell.

Mrs. Fred H. Clarke, the vice-president, presided at the meeting, in the absence of Miss Brooks.

The date for this year's Mountain Play on the slopes of Mount Tamalpais has been fixed for Sunday, May 18, when "Tally-Ho," by Joaquin Miller, will receive a realistic presentation. It was originally produced by Joseph Jefferson, and Julius Kahn, now Congressman

from San Francisco, was then in the cast. A feature of the play will be the appearance of Juanita Miller, daughter of the poet, who will play Rosie Lane.

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THE ZECH ORCHESTRA GIVES FINE CONCERT

Accomplished Young Musicians Under the Able Leadership of William F. Zech Entouse Large Audience at Masonic Temple, Van Ness Avenue

The well known Zech Orchestra, under the effective leadership of Wm. F. Zech, gave an important and enjoyable concert at Masonic Temple, Van Ness Avenue and Oak street, on Friday evening, April 5th, under the auspices of California Commandery No. 1, K. T. A. A large audience crowded every available space and proved by its continuous applause and frequent outbursts of enthusiasm that this splendid organization of gifted young musicians, so excellently trained by their efficient conductor, occupies an important place in the musical activities of this community. The Zech orchestra consist of advanced and capable students eager to become familiar with, and efficient in, the rendition of representative orchestral works, and give them an adequate and artistic presentation. They surely succeed in their aim. The program rendered on this occasion was particularly well chosen and included compositions of the highest artistic value rendered in a manner that reflected great credit upon the members of the orchestra as well as upon Mr. Zech, who has done so much for music in San Francisco and whose efforts should even be more appreciated than they are. Miss Estelle G. Shaw, an unusually efficient violinist, is the concert master of the orchestra. The complete program rendered with such fine skill and ensemble effect was as follows: Scenes Pittoresques (J. Massenet); L'Arlesienne (Suite de Concert No. 11), (G. Bizet); Three Irish Dances (J. Ansell); Melodie (J. Massenet); Ballet Egyptian (A. Lingini).

CONTINUED SUCCESS OF CALIFORNIA CONCERTS

The California Theatre Orchestra, under the effective leadership of Herman Heller, continues to attract large crowds to the California Theatre on Sunday mornings at 11:30 o'clock, and the universal recognition of these events may easily be gathered from the fact that people from all parts of the city may be seen among the audience. This universal appeal means that these concerts are of great benefit to music in general, as they create a love for the best in music among all phases of the community, and both the management of the California and Mr. Heller are therefore entitled to great credit and continuous support. The program to be presented tomorrow will include several delightful compositions and will be as follows: Coronation March (Meyerbeer); By the Beautiful Narentha (Komzak); Midsummer Night's Dream (Mendelssohn); Chanson Sans Paroles (Tchaikowsky); Afternoon of a Faun (Debussy); Northern Rhapsodie (Hosmer). Eddie Horton in his usual excellent organ recital.

FRIEDA PEYCKE'S GENRE SONGS AT FAIRMONT

The first half of last Sunday evening's "Lobby Concert" at the Fairmont Hotel afforded an opportunity for San Franciscans to become acquainted with the original compositions and attractive interpretations of Frieda Peycke. Miss Peycke is already well known in Southern California, and under the management of Jessica Colbert has been extending her popularity among the northern cities, Chico, Oakland, Sacramento, Vacaville and two engagements at Stockton being the itinerary of her present tour.

When Tulips Bloom (poem by Van Dyke), Out Where the West Begins (Chapman), America for Me (Van Dyke), Mah Lil Bit Sistah (Gordon), Chums (Foley), Corporal Punishment (Peycke), A Rainy Night (Foley) comprised the program, which Miss Peycke played and read with skill and feeling. Her composition work is sparkling, and rich in modern harmonic effects. She shows a sincere feeling for the poems she has set to music, and her accompaniments are cleverly constructed, revealing a technical mastery of her materials. She produces a pleasing tone quality from the piano, and her lovely voice and charming presence endear her at once to her audience. Miss Peycke was compelled to add two encores to her program: Sister May Ann, and An Every Day

THE NASH CONCERTS

The third of the Nash ensemble concerts will be given in the Colonial Ballroom of the St. Francis Hotel on Friday afternoon, May 9, at 2:15. The program will be: Trio for piano, clarinet and viola (Schumann), Miss Carolyn Augusta Nash, Nicola Zannini, Arthur Stephan; Duo for violin and viola (Mozart), Miss Nash and Mr. Stephan; Trio for piano, clarinet and bassoon (Beethoven), Miss Carolyn Augusta Nash, Nicola Zannini, Eugene B. La Haye; Quartet for piano, clarinet, viola and bassoon (Dusseck), Miss Nash, Mr. Stephan, Mr. Zannini, Mr. La Haye; Violin Solos—Adagio Religioso (Vieuxtemps), Serenade (Drigo), Souvenir (Drdla), Pierrot (Randegger), Miss Carolyn Augusta Nash, Mr. Sigismondo Martinez at the piano. Thought.

G. B. E.

OAKLAND FESTIVAL OF MUSIC MAY 16th

A Festival of Music to be participated in by eight hundred voices, fresh and full of vigor, which have been in training for some time in the various High Schools of Oakland for a monster evening of song, will be given in the Civic Auditorium on Friday evening, May 16th. This will be the beginning—the initial step—in a yearly Festival of Music, to be participated in by all the departments of music in the public schools of Oakland. The youth of the city—numerous singing units, bands and orchestras—are being welded into a great community organization full of power in the joy of rendering good music. There will be 6,000 seats for 25c each, including war tax.

Dorothy Pasmore, the well known and skilled cello soloist, gave a cello recital at Assembly Hall, Stanford University, on Tuesday evening, April 22d, and scored a splendid artistic triumph. She was assisted by Suzanne Pasmore, pianist, and Alice Poyner, violinist, and the program presented on this occasion was as follows: Hungarian Rhapsody (Popper), Elegie (Faure), En Bateau (Debussy), Rondo (Boccherini), Three Movements from Trio for Violin, Cello and Piano, in C major, No. 1 (Henry Hadley), Air (Bach), Vito (Popper).

Isabel Rodriguez, a classic Spanish dancer of renown, who has scored numerous triumphs in Europe and America, will be a stellar attraction at the Tivoli for two weeks beginning Sunday, May 11th. Senorita Rodriguez is an artist of the first rank and will no doubt add greatly to the varied musical program which will be the feature during these two weeks.

A new French pianist, E. Robert Schmitz, a pupil of Debussy, made his first public appearance in New York Thursday night at Aeolian Hall. He gave an all-French program. Mr. Schmitz played with force and feeling. His program was out of the ordinary but not freakish. He will be heard again. Yes, Schmitz in this case is French.

Four solo voices of the Sistine Chapel at Rome are announced by the Wolfsohn Bureau for a tour of America next fall, the first time in centuries, it is said, that members of the Vatican choir have appeared out of Italy. The members of the quartet are Alexander Gabrielli, male soprano; Luigi Gentili, contralto; Izio Cecchini, tenor, and Mariano Dado, bass, with Albert Cammetti, pianist, a precentor of St. Peter's, Rome. The first concert will be held September 14 at Carnegie Hall, and the party will remain in this country till January.

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MUSICIANSHIP OF WAGER SWAYNE

One of the most frequent criticisms of musicians as a class is that they too often pursue their musical education at the expense of their general education, and thus fail to attain that well rounded culture which is so necessary in their later career. So it is gratifying to occasionally find an artist who has reached distinction in his specialty without sacrificing the underlying foundation of a broad education. Such an artist is Wager Swayne, who was born with a fine intellectual heritage, and whose education was such as to develop to the utmost his unusual mental gifts. Like many other eminent musicians he was in his early years destined for the law, his father, the late Major General Wager Swayne, being one of the most distinguished lawyers in New York, and of national reputation as an authority on jurisprudence. His grandfather, Noah H. Swayne, had the honor of being appointed an associate justice of the Supreme Court by Lincoln, and was one of the most prominent lawyers of his day. So Swayne inherited a keenly analytical mind that would have made it possible for him to follow the family tradition with brilliant success if the call of music had not been too strong to be ignored. In his early youth he was sent to Berlin, where the foundations of his musical career were laid; and after a period of the hardest kind of study he returned to America to enter Yale in his eighteenth year. Here he immediately became prominent in athletics, and he not only established the Yale record as a runner in the 220 yard dash, but won both the 100 and 220 yard races in the Yale-Princeton and Yale-Harvard games. Not satisfied with this, he won the championship in this country in the intercollegiate games in both events; but, finding that college athletics were encroaching too much upon his musical career he abandoned his brilliant university record and went to Paris, where for two years and a half he studied piano with Louis Bretnier, a Rubinstein pupil, and composition with Henri Maréchal, premier prix de Rome and a well known operatic writer. He then left for Vienna to continue his studies with Leschetizky, and remained with him for six years, at the end of which time, accompanied by a large class of pupils, he returned to Paris, where he taught until the outbreak of the war. For five years he continued his study of the theoretical side of music with the distinguished professor, Emile Schwartz, of the Paris Conservatoire, whose best known American pupil was Edward MacDowell.

Swayne has always taken great interest in his work with his French pupils, and it was a sincere pleasure to him to have the value of this work recognized when the French Government made him an officer of the Académie des Beaux Arts, bestowing on him the decoration of the "palmes académiques." This happened shortly before the war. In this country he is a Companion of the Loyal Legion.

Since the war he has taught in New York, Boston and Los Angeles, his pupils numbering scores of young artists who have played with brilliant success with most of the great orchestras of this country, as well as in concert and recital. One of the most gifted pianists whom he has ever trained is Miss Georgia Richardson (Mrs. Baskerville) of Detroit, who received practically her entire equipment from Swayne, and who studied continuously with him for seven years in Paris. A few recent press notices will serve to show her conspicuous ability.

New York Musical Courier.—Miss Richardson played the E flat Concerto of Liszt with such brilliant success that she was immediately re-engaged for the following concert. Her manner is quiet and modest, yet her style is brilliantly effective. Her playing produces effects that are massive and splendidly orchestral. She possesses a singing tone and succeeds admirably with exquisite pedal effects. Her rhythm is strong and her dynamics are worked up to thrilling climaxes. Her technical equipment is equal to anything she may desire to undertake at the piano; indeed, she recognizes no limit.

Detroit Free Press.—Mrs. Georgia Richardson Baskerville met the intricate demands of the Tchaikowsky Concerto in able manner. Pupil, and for years assistant to Wager Swayne, eminent instructor, in Paris, she possesses the technical, musical and intellectual equipment to present such a composition in very satisfying style. She plays with almost masculine strength, obtains a good tone, and uses excellent discrim-

ination in obtaining the effects she desires. The first and third movements were interpreted in a forceful, authoritative manner, while more feeling characterized her playing of the andante semplice movement. She was enthusiastically received.

Detroit Times.—The playing of Mrs. Baskerville was a revelation to those who heard her for the first time. She is a brilliant pianist and a decided acquisition to Detroit's musical colony. The heavy chords and octave passages in the concerto she handled with remarkable power and fluency, and the more appealing passages were imbued with a tender pathos which stamped her an artist to her finger tips. She possesses a fine singing tone, her rhythm is strong, and her dynamics are worked up to thrilling climaxes.

Paris Correspondent of Musical Leader.—The Tchaikowsky Concerto, which, like most of that composer's music, seems to embody the spiritual struggle of the nation and is at once majestic and appealing, was played by Miss Richardson in her most brilliant and finished manner. The heavy chord and octave passages were handled with remarkable power and fluency. In the second movement the plaintive intensity of the theme was rendered with all its appealing pathos. Miss Richardson's success was as enthusiastic as it was well deserved, and she plays again this evening, when the Chopin Festival takes place. Her number will be the E Minor Concerto for piano and orchestra.

Indianapolis Star.—One of the most accomplished young American pianists of today.

McCORMACK'S LOVE FOR CLASSICS

"My success as a singer of songs had always been rather pronounced," declared John McCormack, the great Irish tenor, who will sing for us at the Exposition Auditorium in his first concert next Sunday afternoon, May 11th, at 2:30, his second concert being on May 18th, in a recent interview. "So many people had told me that my singing gave them great pleasure that I finally concluded that, perhaps, my mission was to extend that singing so that the largest number possible might hear.

"That first season of nineteen twelve and thirteen decided me. My audiences grew in size and in appreciation, and I then felt it no assumption to devote myself, primarily, to giving my following what was wanted.

"Further evidence which seemed to confirm my feelings in these respects were steadily piling up. Some of it came from serious musicians—Fritz Kreisler and others—who frankly told me that I touched them with my interpretations of those simple ballads, which had been unjustly called meretricious. I needed no more than such admissions, from musicians brave enough to make them, to strengthen my determination.

"Least there be a misunderstanding—I want to make myself clear on the subject of the simple song, which has sentiment. By such songs I emphatically do not mean trash of the order which many Americans know as 'popular.'"

Mr. McCormack admires every fine song classic, no matter what the school. Schubert, Beethoven, Bach, Schumann, Hugo Wolf—and the representative French, English and American composers. His taste knows no nationality; it is towards the merit of what has been written, that his taste inclines. And anyone who has heard his delivery of "Waft Her, Angels" and other oratorio masterpieces, must appreciate his versatility.

In McCormack's judgment the greatest song ever composed is Schubert's "Die Allmacht," for which an adequate English translation is "Omnipotence." "It is a flood of exaltation," declared the tenor, his eyes shining, "the outpouring, in music, of a poet's soul. Still, my personal preference—over any other song—is for "Die Mainacht" (A Night in May), by Brahms."

Here is a report of John McCormack's recent Chicago concert, taken from "The Music Leader." "In finest fettle, John McCormack, who has the world at his feet and yet treads lightly, again gave infinite delight to his thousands and thousands of worshippers. Some of them may have been hearing him for the first time, but immediately they came under the spell of his exquisite art. There is no art more perfect than that of the man, who not yet thirty-five years of age, has done more to give joy than any one person known to the public. What matter what he sang? Whether Handel or Tosti—the music of the American today or his contemporary, the Russian—John McCormack is

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master of it all. His versatility, like his musicianship, knows no limitations. If he has a limitation, the writer has it yet to discover. He may not shout the roof off the hall, but beyond this he can do all, if history is correct, that any other tenor has done. There never was a singer like John McCormack and time and the ages alone can prove if there ever will be another."

McCormack tickets are now on sale at the usual places and early purchase of seats is recommended to be sure of the best available locations.

NEW METHOD FOR THE PIANO

Eva Trew, eminent concert artist, who for nine years studied under these great European masters, Carl Reinecke, Bruno Zwintscher, Mme. Correne, Xavier Scharwenka and Leschetizky, and for a number of years successful teacher of the piano in the city of Chicago, has recently completed a new method for teaching the piano, which appeals both to teacher and pupil.

Through this new method, teachers may take advantage of Mrs. Trew's European training and her long years as a successful teacher, and feel certain that they are giving their pupils authoritative instruction in accordance with the most advanced ideas.

This method is the result of years of study on the part of the author; whose desire it has long been to give to the world a practical method which will enable the student to thoroughly understand the mathematical and scientific law governing all harmonic combinations, and thus to quickly grasp the theory of music, the knowledge of which is essential before true musicianship can be attained.

Mrs. Trew will be remembered as the originator of "Color Music," which so startled the musical world several years ago, a system employing colors as an aid in learning to play the piano. This "Color Music" system is the foundation about which she has built her new method, and although the pupil is taught the reading of notes from the beginning, the use of the color music system is ingeniously woven into the method with the result that the student with little effort is able to clearly understand the mathematical exactness of the musical science. The color music system

not only simplifies the teaching of the theory of music; it also enables the student to correctly practice the various technical figures in a simple logical and interesting manner.

All subjects pertaining to the teaching of the piano during the first two years study are covered by Mrs. Trew in a thorough and musicianly manner.

Wherever presented, progressive teachers are quick to realize the value of this method coming from such a source and many are using it with gratifying results.

Information in regard to this method can be obtained through O. S. Grove, manager of the Color Music Studios, 161 Santa Clara avenue, Oakland, Phone Oakland 890.

"THE BETTER 'OLE" AT CURRAN

The three musketeers, anglicized to the matter-of-factness of the English Tommy, as depicted through the humorous cartoons of Captain Bruce Bairnsfather, are the central features of the picture version of "The Better 'Ole," which will be shown for the first time in San Francisco at the Curran Theatre beginning Sunday matinee, May 4. Two performances daily will be given during this engagement.

Screened by the original English company which first produced the droll comedy, the picture discloses three noted English comedians, Charles Rock, Arthur Clive and Hugh Wright as Old Bill, the laconic Alf and the amorous Bert, respectively.

The humorous and droll episodes in the life of the soldier have been depicted by Bairnsfather and given life by the actors. Realism takes the place of obvious sham and Rock's interpretation of famous Old Bill, as depicted in celluloid, will prove a delight to the thousands who are familiar with this delicious character through the medium of Bairnsfather's cartoons and books.

The picture will be accompanied at the Curran by vocal and orchestral renditions of the special "Better 'Ole" music, under the direction of Vladimir Shavitch.

Saturday night's performance will terminate the nine weeks of Kolb and Dill's visit in their most successful musical comedy, "As You Were."

ANNETTE KELLERMAN AT ORPHEUM

Annette Kellerman, who opens at the Orpheum next week comes back to vaudeville with many new laurels. For the last few years Miss Kellerman has devoted her time and talent to films and the New York Hippodrome. Her success as a picture star has carried her name and her fame broadcast throughout the world, and her New York engagement developed a new Annette Kellerman—an Annette Kellerman as versatile as she is charming. Here an aquatic spectacle was devised for her and in this spectacle she found herself called upon to do a great deal of everything and she did it all surprisingly well. Now she has taken her assortment of talents and fashioned a revue for herself that promises to be epoch-making in vaudeville achievement and a revue that is undoubtedly the triumph of her career. In this Miss Kellerman is assisted by Kerr and Weston and Jack Coogan. Miss Kellerman of course continues her diving and in addition to swimming and diving she sings, dances, walks the tight wire and does so many other things that it seems she might be safe in calling herself the most versatile woman in the world. In appearance she is still the most beautiful picture imaginable. This will be Miss Kellerman's farewell appearance for many years, it being the first lap of her tour around the world.

A newcomer in vaudeville will be welcomed when Margaret Young appears. Miss Young is a comedienne. She sings dialect songs and she sing them extraordinarily well. She is a mistress of syncopation and the spirit of mischief. The Hickey Brothers are lively and strenuous acrobatic dancers. They open with a number of clever songs and amusing dialogue. They also excel in straight dancing.

The great Lester is a remarkable ventriloquist, who contrives with the aid of a wooden dummy to furnish twenty minutes of most amusing entertainment. In his line of work Lester has no superior.

Eddie and Eddie Adair are two remarkably clever entertainers, who will present a highly diverting skit written for them by Stephen G. Champlin, entitled "The Bootshop."

Alec and Dot Lamb call their offering "The Act Original." It enables them to

exhibit their extraordinary skill in athletic and acrobatic dancing.

Lester Crawford and Helen Broderick in their enjoyable skit "A Little of This and a Little of That" will be the only holdover in this remarkable bill.

Gene Greene, the character delineator of popular ditties, also excels as a raconteur. His songs and stories are clever, amusing and always in good taste. He is a tower of strength to any bill and with the assistance of Beth Mayo and Harry Hosford, an exceptionally fine pianist, furnishes most enjoyable entertainment.

THE SOLO CAROLA PLAYER PIANO

Unique and Artistic Invention That Enables Anyone to Change Keys, Phrase Poetically and Attain Remarkable Crescendo Effects

The editor of the Pacific Coast Musical Review has recently become greatly interested in the latest improvements among the highest grade player pianos and for this reason he has visited various piano houses and asked those best fitted to demonstrate the latest improvements to point out to him wherein these instruments aided musical education. Among all those who have made it an art to demonstrate and manipulate the player piano George Hughes of the Wiley B. Allen Company possesses the greatest natural musical taste and the ability to express it in his phrasing and employment of the pedals. It is in the use of the pedals wherein the sentiments of compositions may be best expressed on the player piano, and the more skillful the player-pianist reveals himself the finer is his judicious use of the pedals, or vice versa.

When we called on Mr. Hughes he showed us the Solo Carola Player Piano upon our request, and we found this an instrument in many respects entirely at variance with the usual player piano of this kind, and in certain respects entirely unique and superior to other instruments. In the first place this is a player piano that is able to use every one of the eighty-eight notes of the piano keyboard, and it enables the player to change the key of a composition at will, according to the desires of the soloist. The arrangement that allows this changing of the key is so ingenious and so simple that one can

hardly believe the possibility of its accuracy, until one actually hears the results of its manipulation. This arrangement is of truly invaluable assistance in the case of accompanying soloists, who wish to change keys frequently, and to any one not naturally equipped to change keys at will.

Another splendid artistic feature of this unique player piano is the ease with which it is possible to either accentuate the melody, or the accompaniment or both melody and accompaniment upon an equal basis. With proper understanding of this feature of this excellent instrument it is possible to shade and phrase in a manner practically human in the delicacy of touch, and at the same time there is a possibility of attaining a crescendo of the most vigorous and effective character. Indeed this gradual attainment of a climax, as expressed on this instrument, is something that we had not thought attainable upon a player piano, and at the same time it is equally possible to secure a diminishing of the tiniest and most ethereal nature. We heard Mr. Hughes permit a chromatic scale-run die away almost into a whisper.

The pedal attachment has been perfected to such an extent that adequate phrasing and any shade of tone may be attained merely through an intelligent use of the pedals. In this way the player is able to express his own ideas and become really an artist. After listening to Mr. Hughes play this instrument and interpreting a number of the highest type of piano compositions, we are more than ever convinced that the player-piano does not only fail to injure the musical profession, but actually becomes one of the most effective apostles of the art, adding to the large army of music loving and music studying people, not to mention the thousands of converts of the concert hall it is constantly creating.

ALFRED METZGER.

ALCAZAR

The delicious humor and romance of "The Gypsy Trail," a real delight as acted by the New Alcazar Company this week, will be followed Sunday by a farewell revival, for one week only of "Daddy Long Legs," with Belle Bennett as the charity ward who grows into brilliant, buoyant womanhood and Walter P. Richardson as the unknown fairy

godfather, who makes her evolution possible. Emelie Melville again plays the eccentric old housekeeper, a gem of characterization and the cast has numerous changes which make it far more stronger than when this wonder-romance turned away crowds under adverse conditions, last winter. Mrs. Jules Wieniawski again appears. There has been insistent demand for Alcazar revival of the charming Cinderella story, so dear to book readers and playgoers that can only be realized to the full extent when endowed with the charm of spoken word and the magnetism of human personalities. It may be definitely assured that "Daddy Long Legs" will never be acted again in San Francisco after this single week's restoration. To follow Sunday, May 11, comes the Alcazar's first presentation of Itupert Hughes' famous Pullman car fun carnival "Excuse Me," depicting a trainload of fun on the Overland Limited from Chicago to Reno—a riot of absurd and hilarious complications. Walter Richardson appears in blackface for the first time as the Pullman porter and Belle Bennett as the fascinating little featherbrain of an almost bride.

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Gossip About Musical People

Miss Ida G. Scott has sent invitations to a reception in honor of Cecil Fanning to be given after that distinguished artist's concert at the Savoy Theatre tomorrow afternoon, May 4th, the event to take place in Miss Scott's delightful studio in the Kohler & Chase Building. Several of San Francisco's most prominent musicians and music patrons are among the invited guests.

Frederic Biggerstaff, the well known pianist and pedagogue, has issued invitations to two concerto recitals to be given by his pupils on Thursday evening, May 8th, and Tuesday evening, May 13th, at Sorosis Hall, 536 Sutter street. An unusually interesting and unique artistic program has been arranged, and the participants are of exceptional talent and musical instinct.

Miss Marie Withrow, the prominent vocal pedagogue, has sent invitations to a Studio Talk and Musicales which will take place at her residence studio, 2016 Pine street, this (Saturday) afternoon, May 3rd, at 3:30 o'clock. The subject will be "It" and "That." The soloists who will illustrate the talk will be: Miss Ruth Alvarez, Miss Nellie Laura Walker and J. de Raig. Those who have attended the many delightful talks given by Miss Withrow in the past will look forward to this event with much pleasure.

Miss Lucy May Van De Mark, the unusually skillful contralto soloist, gave a most successful concert in St. Helena on Thursday evening, April 24th, and scored a well merited triumph. Her excellent artistry was so greatly admired on this occasion that we shall take pleasure in publishing an extract from the St. Helena Star regarding this event in next week's issue of this paper. Miss Van De Mark was assisted by Dorothy Pasmore, cellist, and Mrs. Josephine Crew Aylwin, pianist.

Mrs. Alice Kellar Fox, secretary of the San Francisco Music Teachers' Association, informs us that the annual convention of the Music Teachers' Association of California will be held in San Francisco from July 5th to July 9th and extensive plans are being formulated to entertain the delegates from all parts of the State, on and after their arrival in this city. Arthur Farwell, president of the Association, has appointed the following to serve as a convention committee: Mrs. Emilia Tojetti, Mrs. A. F. Bridge, Mrs. Alice Kellar Fox, Miss S. Tomlinson, Pierre Douillet, Julian Waybur, Frank Hess, Joseph George Jacobson, John Manning, Frank Carroll Giffin, Henry Bretherick and Samuel Savannah. A large community chorus is being organized by President Farwell, which will probably be introduced at the opening event to take place in the Exposition Auditorium.

Miss Rebecca Holmes Haight, cellist, who gave the Half Hour of Music at the Greek Theatre on Sunday afternoon, April 13th, is well known as the University instructor on the cello. Recently she played a program for the San Francisco Musical Club. Students desiring to take up the Extension instruction with Miss Haight may begin their work at any time by applying to either the San Francisco or Berkeley offices of the extension division. At a delightful musicale in the charming home of Mrs. E. E. Young in the Presidio Terrace recently we had an opportunity to admire Miss Haight's playing. She interpreted before a select audience a few cello compositions in a manner that revealed more than ordinary skill. Both as to beauty of tone and fluency of technique she overcame severe difficulties, and her phrasing showed decided artistic taste. Miss Haight is pupil of Horace Britt, who has reason to feel proud of his apt disciple. On this last occasion Miss Haight had a co-artist in Miss Marie Millette, a most intelligent and musically singer, who is heard too rarely in public here. This unusually accomplished artist sang a group or two of French songs in a manner that emphasized their poetic spirit and their delicacy of shading in so far as understanding and enunciation is concerned. These vocal demonstrations could well serve as a shining example for many artists, less equipped, to emulate.

Hother Wismer, the conscientious and indefatigable violinist, gave his annual concert at Sorosis Hall last Tuesday evening before a crowded house, standing room only being the order of the occasion. His playing aroused continuous and genuine enthusiasm and he was asked to give repeated encores. The affair took place too late to be given thorough consideration in this issue, but we will be pleased to refer to it at length next week.

Walter Anthony, the distinguished music editor of the San Francisco Chronicle, left for Seattle last Wednesday to take charge of the music department of the Seattle Post-Intelligencer, one of the greatest newspapers in the West. Mr. Woods of the Intelligencer is musical by instinct and choice and desires to improve musical conditions in the great Northwest. He could not have chosen a better nor more capable writer than Mr. Anthony, whose departure will prove a great loss to San Francisco. Mr. Anthony is not only an intelligent writer, but a thorough musician and at the same time a newspaper man who knows how to appeal to the public, and whose articles, while couched in the finest language and put in the best individual style, are nevertheless understandable by the masses who read newspapers. Mr. Anthony is sure to make many converts to music because of his association with the

Post-Intelligencer. Another gratifying result of Mr. Anthony's association with the great Northwestern newspaper is the fact that he will be solely restricted to his musical duties, and will not be obliged to attend to several things at the same time. This will give him an opportunity to develop and expand his singularly refined and intelligent gifts as a music critic. With the advent of Mr. Anthony in Seattle the Northwest will become of greater interest to music lovers in California, and the Pacific Coast Musical Review will watch eagerly the growth of musical progress in the North Pacific States. We congratulate both the Post-Intelligencer and Mr. Anthony upon this happy association which will prove of benefit to music on the entire Pacific Coast.

Miss Grace Gardner, the lyric soprano, was soloist at the Palace Hotel on Tuesday afternoon, March 25th, at a rally held in the interests of the drive of the Salvation Army, appearing at the request of the committee in charge of the arrangements. She sang the Landon Ronald song Rosy Morn, answering the storm of applause with a rendition of April, Laugh Thy Girlish Laughter, of Watson, a fine number of delightful thrills and melodies, instinctive with the green youth of the year. John L. McNab presided at the luncheon, and Jesse Lillenthal, and Captain P. J. McCoy, 23rd Engineers, who recently arrived here from France, were the luncheon speakers. On April 4th Miss Gardner appeared at a concert given at Carmel-by-the-Sea, on which occasion she delighted her enthusiastic listeners with songs by Landon Ronald, Liza Lehmann and Eve Dell'Asqua. On the same program appeared Giuseppe Jollain and George Kruger. Miss Maybelle Sherburne West was the accompanist.

D. J. Vecsey, the distinguished pianist, who has been residing in Los Angeles during the last few years, was a visitor in San Francisco last week, staying at the Palace Hotel. He was a caller at the Musical Review office. Mr. Vecsey is a most extraordinary artist and a virtuoso of the highest rank. We heard him play with the Los Angeles Symphony Orchestra and learned to admire his musicianship and technical skill. He is one of the distinguished artists residing on the Pacific Coast, and should have an opportunity to appear in San Francisco and environment.

Charles Wakefield Cadman, the distinguished American composer, as will be seen in another part of this paper in connection with the convention of the California Federation of Music Clubs, will give a short talk and selections from his opera Shanewis on Friday evening, May 2d, at the Ebell Club House in Oakland. He will be assisted by Miss Emilie Lancel, who has recently received much praise for her interpretation of the music from Shanewis, and also Mr. Battison, who is a most able vocalist. These selections, when presented by Miss Lancel and Mr. Battison a few months ago before the San Francisco Musical Club, made a splendid impression. They should be even more interesting, when supported at the piano by Mr. Cadman himself.

Miss Emilie Lancel is preparing a group of Oriental songs by Abbie Gerrish-Jones for the concert of the Pacific Musical Club on Thursday, May 8th. The songs are translations from Hindu, Arabian and Persian texts and the minor strain gives them a color particularly suited to Miss Lancel's full, appealing quality of voice.

Madame Anna Ruzena Sprotte, the distinguished contralto soloist, who will appear as the particular attraction at the program to be given before the Convention of the California Federation of Music Clubs on Saturday morning at 11 o'clock at Hotel Oakland, is one of the most representative vocal artists who have ever made their home in California. Although she has recently resided in Los Angeles, Mme. Sprotte has an international reputation, having appeared with brilliant success both in Europe and America. She is a Bohemian contralto, with a voice of extraordinary beauty, warmth of timbre and a great range, and sings with an intensity of feeling and intelligence of expression that place her among the first artists before the musical public of today. On this occasion Mme. Sprotte will sing exclusively compositions by Gertrude Ross, the famous California composer. Miss Ross is one of the most prolific and most musically writers in America, and her numerous compositions, both vocal and instrumental, appear on most of the programs of distinguished artists. The selection made for this occasion is specially appropriate and choice, and will undoubtedly be greatly enjoyed by all those in attendance.

Mrs. Alberta Livernash-Hyde, the successful young pianist, will appear on a program to be given before the convention of the California Federation of Musical Clubs at Hotel Oakland on Saturday morning, May 3rd. She will play the Eroica Sonata by MacDowell, which she has already played twice before the San Francisco Musical Club, and with which she scored a decided success. No doubt Mrs. Hyde will add to her artistic laurels on this occasion.

Miss Rose Piazzoni, the delightful lyric soprano, who made such an excellent impression at her concert in Scottish Rite Hall last January, sang for the Ladies' Auxiliary of California Commandery No. 1 at the Colonial Ballroom of the St. Francis Hotel last week and again scored a genuine artistic success. Among the compositions she interpreted was the famous Butterfly aria by Puccini and a group of songs. She aroused genuine and prolonged enthusiasm, the audience showing its delight with her splendid voice and her artistic and intelligent phrasing. Herman Genns was the accompanist and played with that musicianly insight and that superior artistry for which he is so well known in this community.

Dr. Carlos de Mandil, the brilliant conductor of the Tivoli Orchestra, is arranging a Tchaikowsky Festival Program to be given at the Tivoli on Sunday afternoon, May 11th, at 2 o'clock. The inspiration for this event was the result of numerous requests for the repetition of the famous 1812 Overture, which on previous occasions made such a tremendous success as presented by Dr. de Mandil and his orchestra. This evident desire to hear Tchaikowsky works as revealed by this universal demand influenced Dr. de Mandil to give this all-Tchaikowsky program, and he is now preparing for it. The program will include: March Slav, a group containing (a) Barcarolle, (b) Chant sans paroles, (c) Romance, and it will be concluded with the magnificent 1812 Overture, which will form a brilliant climax. Dr. de Mandil will be delighted to have his host of friends and admirers assist in making this event a big rally of the prominent musical people of this city.

FAIRMONT AND PALACE PROGRAMS

Bruce Cameron, a local tenor who has a large repertoire, will be the vocal soloist of the Lobby Concert at the Fairmont Hotel this Sunday evening at 8:45 o'clock. Accompanied by Walter F. Wenzel, he will sing the following: (a) To Anthea (J. L. Hatton), (b) Pleading (Edward Elgar), (c) Young Lassies (Jean Weckerlin), (d) Open Thy Blue Eyes (Jules Massenet), (e) Where My Caravan Has Rested (H. Lohr), (f) Songs My Mother Taught Me (Dvorak), (g) Mary of Argyle (S. Nelson), (h) The Nightingale Has a Lyre of Gold (Whipple). The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Selection, Rigoletto (Verdi), Spanish Serenade, Manzanello (Robyn), Dear Old Pal of Mine (by request), (Kice), Violin Solo (Selected), Rudy Seiger; Overture, Il Guarany (Gobez).

Director Rudy Seiger, the accomplished violinist, and J. K. Wallace, the trombonist, will again be the soloists at the concert in the Palm Court of the Palace Hotel at seven o'clock this Sunday evening. The varied and interesting program is as follows: March, Le Pere de la Victoire (Ganne), Valse, Militaire (Waldteufel), Ballet Music from Faust (Gounod), Trombone Solo, For All Eternity (Mascheroni), J. K. Wallace, Fantaisie, Manon Lescaut (Puccini), Selection, Iolanthe (Sullivan), Suite de Concert, L'Arlésienne (Bizet), Violin Solo (Selected), Overture, Semiramide (Rossini).

Vanda Hoff, who was the principal attraction of the first edition of the Fairmont Follies, will return to Rainbow Lane this Monday evening after a well-earned vacation in Southern California. This refined and versatile dancer will appear in a series of "Nature Dances," in which she will introduce several unique changes of costume, and her music will be selected with unusual care by Rudy Seiger, director of entertainment and music for the Linnard hotels. Valentina Zimina, a Russian artiste, who plays on several native instruments, will also accompany herself on the guitar, and C. Balfour Lloyd and J. Gilbert Wells, the eccentric dancers from the Casino, will change their specialty. The rest of the Follies, for which the Fairmont Hotel has become additionally renowned, will show many changes. The Afternoon Teas in the Laurel Court of the Fairmont, from half past four until six o'clock, when Rudy Seiger's orchestra plays, fill that beautiful room every day. The vocalist at the Lobby Concert this Sunday evening at 8:45 will be Bruce Cameron, the well known tenor, with Walter F. Wenzel at the piano.

"ELIJAH" AT THE GREEK THEATRE

Mme. Ernestine Schumann-Heink, best-beloved of American prima donnas, is coming to sing in the Greek Theatre in the University of California on Saturday afternoon, June 21. This is not all, for the great contralto will be only the chief feature of a production of Mendelssohn's tremendous oratorio, "Elijah," which will have many other items to make it the most important presentation of this work that the country has ever had.

Final arrangements with the diva are practically complete. Only the minor details remain to be outlined. The fact that her previous plans did not foresee a visit for her to the coast before the winter season did not stand in the way. When Schumann-Heink heard the magnitude of the preparations that Paul Steindorff and Selby C. Oppenheimer were making she gladly wired her acceptance of the offer.

Steindorff is now casting about for members of the quartet which will support her and for the chorus of 300 voices that must be chosen and trained before the mid-summer date. An orchestra of symphonic size will also be assembled.

Mme. Schumann-Heink's voice, never more beautiful than now, according to critics from coast to coast, is expected to be heard to advantage in the numbers of the Angel, who speaks in the Divine Voice to Elijah throughout the oratorio. Her wonderful range, from low D to within one note of the third octave above it, will be called into service in this work. A concert first part to the program will give the diva further opportunity to display her glorious talent to this community.

"Elijah," besides being Mendelssohn's greatest opus, is considered to rank with Handel's "Messiah," and the very few other masterpieces in the oratorio repertoire. Its first presentation was in Birmingham, England, more than sixty years ago, and through thousands of subsequent performances its popularity has never waned. The angel's summons to Elijah to the brook of Cherith and to the widow's house and her other numbers are superb opportunity for an adequate contralto voice. Some of Elijah's arias are among the best in all musical literature, his "It is Enough" being particularly well known.

VICTORY LOAN HONOR FLAGS

Headquarters for the Twelfth Federal Reserve District in the Victory Loan drive has announced that five different types of honor flags would be awarded for meritorious work during the campaign. The five flags are, a community flag, industrial and organization flag, subscriber's window emblem, household 100 per cent emblem and industrial flag for individual names. The community flag will be given to cities and towns which raise their quota in the drive. It will be a white flag with a red border and a blue V in the center. A blue star will be added for each fifty per cent that the community oversubscribes. Counties will be given a similar flag if they reach their quotas.

A special honor flag will be given by the Treasury Department to each State exceeding its quota. In addition each State raising its quota will have its name inscribed on the roll of honor to be hung in the Treasury Department

building in Washington, D. C. The industrial and organization flag will be awarded by the county committees to all lodges, organizations and industrial concerns seventy-five per cent or more of whose employees subscribe to the Victory loan. Every subscriber to the Victory loan, no matter what the amount of his purchase may be, will be given a loan flag to hang in his window. The flag will be given to the individual subscriber at the time he makes his initial payment on his Victory note.

The 100 per cent household honor flag will be handed to the head of each family when a subscription has been received by the local district committee from each member in the household. An industrial honor flag will be given to every lodge, organization or industrial concern making subscriptions to the Victory loan with room on the flag for inscribing 100 names of subscribers of the concern. The national honor flag will be awarded by the Treasury Department to the State making the largest oversubscription to the loan.



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MUSIC CLUBS CONVENTION

(Continued from page 1, column 4)

Thursday, May 1, 3:30 p. m.—Hotel Oakland. Board Meeting: 8:15 p. m., Scottish Rite Auditorium, San Francisco, auspices San Francisco Musical Club—Operatic Presentation of The Inquisitive Women by Wolf-Ferrari, to be followed by a Reception to the Delegates.

Friday, May 2, 9:12 a. m.—Hotel Oakland. Talk on Public School Music, with demonstration, given by Glenn H. Woods, Supervisor of Music in Oakland public schools. 2:00 p. m., Report on State Festival, Madame Sofia Newland Neustadt, Chairman of State Festival Committee. 2:10 p. m., Ideals of Federation, Mrs. Norton Jamison, Vice-President of National Federation of Musical Clubs. 2:45 p. m., Program—Sonata for violin and piano in A major op. 14 (Harold Webster), from manuscript, Sigmund Beel, violin, George Stewart McManus, piano; 8:15 p. m., Ebull Club House, Oakland, Concert under auspices of Wednesday Morning Choral Society; admission 50 cents. Program—Love Like the Dawn Comes Stealing, Indian Mountain Song (Charles Wakefield Cadman); Wednesday Morning Choral Society, under the direction of Paul Steindorff, Charles Wakefield Cadman at the piano; Extase (Duparc), Le Mariage des Roses, Chanson (Cesar Franck), Mrs. E. E. Bruner, soprano, Miss A. M. Wellendorff at the piano (San Francisco Musical Society); Dawn (Pearl G. Curran), The Spirit Flower (Campbell-Tipton), Miss Margaret Kollmer, soprano (Wednesday Morning Choral Society), Paul Steindorff at the piano; The Jay is a Jovial Bird, Oh, That We Two Were Maying, I Made a Little Song One Day, The Brass Band (Henry B. Pasmore), Pacific Musical Society Choral, under the direction of the composer. Mrs. Suzanne Pasmore Brooks at the piano; Selections from the Opera Shanelis by Charles Wakefield Cadman—Miss Emelle Lancel, mezzo-soprano, Robert Battison, tenor, Charles Wakefield Cadman at the piano; Selections, Carrie Jacobs Bond.

Saturday, May 3, 9:30 a. m.—Hotel Oakland—Round Table Discussion on Community Singing led by Alexander T. Stewart, War Camp Community Service; 11:00 a. m., Program—Cello Numbers, Aria (Tenaglia), Bouree (Handel), Melodie (D'Ambrosio), Serenade (Popper),

Miss Rebecca Haight; Madame Bubble's Aria from Pilgrim's Progress (Edgar Stillman Kelley), Mrs. Orrin Kip Murray, soprano, Mrs. Maybelle Sherburne West at the piano; Eroica Sonata (MacDowell), Mrs. Alberta Livernash-Hyde; Songs by Mrs. Gertrude Ross—Madame Anna Ruzena Sproutte, Bohemian contralto, Gertrude Ross, composer, at the piano; the following will be the compositions represented: (a) Peace (from War Trilogy), (b) Slumber Song of Izumo (from Art Songs of Japan), written upon traditional Japanese themes and poems, (c) Yo No Se Si Mi Quieres, early Spanish-California folk song harmonized by Gertrude Ross, (d) The Open Road; Three Songs of the Desert—(a) Sunset in the Desert, (b) Night in the Desert, (c) Dawn in the Desert. Songs—Ah, Love But a Day (Mrs. H. H. A. Beach), In the Shadow of Your Eyes (Wm. J. McCoy), The Day (Song Cycle), (Josephine C. Aylwin), Mrs. Arthur J. Hill, soprano, Mrs. Josephine C. Aylwin at the piano; 2:00 p. m., Auto Trip and visit to Greek Theatre, Wednesday Morning Choral, host.

Sunday, May 4, 2:30 p. m.—Oakland Civic Auditorium. Community Sing. The Pacific Coast Musical Review is indebted to Mrs. Charles Stuart Ayres, chairman of the program committee, for the above information. A detailed review of the convention will appear in next week's issue of this paper.

SOROSIS CLUB ANNUAL

By Abbie Gerrish-Jones

The annual musicale of the Sorosis Club was given at Sorosis Hall at two-thirty o'clock on Monday afternoon, April 21st. The soloists were Mrs. Lillian Birmingham, contralto, and Horace Britt, 'cellist, the former having as accompanist George Edwards and the latter Mrs. Ruth Muzzy Conniston. It was throughout a delightful program and was given every evidence of entire appreciation by the large audience. Mrs. Birmingham was in splendid voice and gave two encores to insistent demand. Her "Goodnight" (Rubinstein) had to be repeated and after the Liszt setting to "Know'st Thou the Land," the contralto gave Tchaikowsky's "Ah qui brule d'Amour," which was one of her best offerings.

Mr. Britt opened the program with the lovely Adagio of Locatelli and his

later groups included Vincent d'Indy, Faure, Glazounow, Lalo and Popper. After the last group the 'cellist responded with a lively little encore to which I did not get the title. He was enthusiastically encored after every number. The program, which was one of the most thoroughly enjoyable of any recent affair, is given below. It should be said en passant that very much was due to the two fine accompanists who presided at the piano. Mrs. Conniston in her difficult piano part to some of the solos of Mr. Britt showed a remarkably deft and facile technique as well as sympathy of expression and Mr. Edwards was the ideal support of the vocal numbers. The program follows:

Cello Adagio (F. Locatelli, 1693-1764), Mr. Horace Britt, Mrs. Ruth Muzzy Conniston at the piano; Voice, Romance and Recitative (from Orpheus), (Gluck), Voici que le printemps (Debussy), Goodnight (Rubinstein), O don fatale (from Don Carlo), (Verdi), Mrs. Lillian Birmingham, George Edwards of New York at the piano; Cello, Melodie (Vincent d'Indy), Mr. Britt; Voice, with cello obligato, Knowest Thou the Land (Liszt), obligato specially arranged by George Edwards, Sleep, Dearest, Sleep (Randegger), Mrs. Birmingham and Mr. Britt; Cello, Romance (B. Faure), Serenade Espagnole (A. Glazounow), Chants Russes (E. Lalo), Mazourka (D. Popper), Mr. Britt.

THE SECOND NASH CONCERT

By Abbie Gerrish-Jones

The second of the Nash concerts on Friday afternoon, April 25th, at the St. Francisco Hotel, was attended by an almost capacity audience, the ball-room being filled with friends of the performers and those interested in the novel quality of the programs given by the ensemble. The opening number was the charming Trio for piano, oboe and horn, in A minor, op. 188, by Reinecke, performed by Miss Nash, Mr. Lombardi and Mr. Huske, the Scherzo movement being especially delightful and eliciting the hearty approval of the audience.

Mr. Villalpando, with Miss Nash, gave the difficult Chopin Sonata in G minor for cello and piano, said to be the last of Chopin's larger works and unexcelled by any of the Sonatas written for this difficult instrument, even those of Mendelssohn, Brahms, Beethoven or Rubin-

stein. It was given in the full of its four beautiful movements and was a fine performance of a splendid work. Miss Nash has shown notable growth in her piano work over previous performances and won much commendation for her performance of Friday throughout a difficult program.

The closing number was the lovely and tuneful Septet in D minor, op. 74 of Hummel, which was given by Messrs. Brooks Parker, flute; Mr. Lombardi, oboe; Mr. Huske, horn; Arthur Stephan, viola; Mr. Villalpando, cello, and Mr. Previati, contrabasso, with Miss Caroline Augusta Nash at the piano. It is a fine work that Miss Nash is putting forward in giving the public an opportunity to hear this fine old music with its many unusual combinations, and the public can show its appreciation in no more fitting way than by giving these artists their support and encouragement with full attendance at each concert.

The third of the Nash ensemble concerts will be given at 2:15 on the afternoon of May 9th, in the Colonial Ball-room of the St. Francis Hotel.

MUNICIPAL ORGAN RECITAL

Two grand opera singers are on the program for Edwin H. Lemare's organ recital at the Exposition Auditorium Sunday evening. Emanuel Porcini, dramatic baritone, will sing a cavatina from Rossini's "Il Barbiere di Siviglia," and Elsa Allan, dramatic soprano, will give an aria from Alfredo Catalani's opera "La Wally." The two will join in a duet from "Il Trovatore." Their piano accompanist will be Signora Natalie Serantoni. Lemare's organ numbers for this recital are: Ave Maria (Schubert), Fugue a la Gigue (Bach), Finale, from Sixth Symphony, Pathetique (Tchaikowsky), Andantino in D Flat (Lemare), Allegro Moderato, from the Unfinished Symphony in B Minor (Schubert).

This is an all-request list. The public liked these selections so well when Lemare played them at other recitals that he has received many requests for a repetition of each of them. The "Ave Maria" transcription for the organ is by Lemare, whose rendition preserves all the beauty of Schubert's impressive song, which celebrities like Schumann-Heink and John McCormack have made familiar. One of the pieces for which



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CALIFORNIA FEDERATION OF MUSIC CLUBS HOLD FIRST STATE CONVENTION IN OAKLAND

Interesting and Constructive Addresses by Officers and Educational Discussion of Important Problems Are Features of Meetings. Delightful Programs Are Presented by Able Artists in Oakland and San Francisco. Sigmund Beel and George Stewart McManus Bring Out New Sonata by Harold Webster, an Unquestionable Able California Composer.

By ALFRED METZGER

THE most important movement toward progress and expansion on the Pacific Coast was started in Oakland on Thursday, Friday, Saturday and Sunday of last week, when the first convention of the California Federation of Music Clubs was held at Hotel Oakland, a gratifying representation of the various music clubs of the State being in attendance. Considering the fact that this tremendous movement was begun in Southern California and that the music clubs of this section were yet to be converted to the feasibility of the many splendid results that will eventually be achieved by such an organization comprising ten thousand energetic and enthusiastic women of California, all unselfishly interested in the musical welfare of the State, the event was unquestionably a great and brilliant success. It is to be hoped that the splendid example set by the officers of the Federation will be

discouragement, and among these elements the music clubs were not the least offenders.

Up to the time of the organization of the California Federation of Music Clubs we have really fought entirely alone and without reward of any kind—not even mere gratitude and appreciation, except from a very small proportion of the musical profession of this part of California. But now, after attending the first convention of the California Federation of Music Clubs in Oakland we note, for the first time, the existence of a valuable and staunch ally in our consistent and persistent search for the recognition in behalf of our resident musicians and educators of ability and reputation. And we believe that if the California Federation of Music Clubs will be able to bring in its folds EVERY MUSIC CLUB IN CALIFORNIA it will have accomplished a musical work of such tremendous value

important problems which have been awaiting exploitation for many years, and which, owing to lack of adequate propaganda, have retarded the musical life of the State. No one has regretted the occasional outbursts of petty temper between people living in the South and in the North of California more than this paper. We have spent many thousands of dollars during the last fourteen years to secure a better understanding among the two great parts of this wonderful State. We are sorry to say that until now, when the ladies, comprising the officer list of the California Federation of Music Clubs, have put their shoulders to the musical wheel, we have received no encouragement for our assumption that a union of interests will eventually be a possibility. We find now that our persistent efforts and our untiring work, inspired by optimism and hope of success, at last sees a definite



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emulated by the members of the music clubs in the northern part of the State with the eventual consummation of unifying and combining all the musical interests in California without regard to geographical lines or personal and selfish motives and efforts.

The Pacific Coast Musical Review has struggled along in the faithful endeavors to brighten and improve the prospects of the resident artist and composer during eighteen years of its existence. It has not accomplished very much, if you look upon its achievements from a purely material point of view, but it has opened the way and tilled the soil so that movements like the one so successfully launched by the California Federation of Music Clubs will receive a hearty reception and an encouraging impetus toward the attainment of their aims and aspirations. We have felt rather lonely at times in our efforts to secure recognition for California composers, artists and teachers of merit. Occasionally we have lost courage when noting the apparent lack of interest and co-operation on the part of the people most benefitted and most responsible for the evolution of musical life on the Pacific Coast. Where we expected the heartiest co-operation, we received at times the most despairing

that at this time its benefit can not be even partially realized. A complete unification of all the music clubs in California will mean the organization of ten thousand energetic women interested unselfishly in the promulgation of musical culture, and inspired by one important idea—that of putting California definitely and prominently upon the musical map of the world.

Without organization or co-operation nothing big can be achieved now-a-days. Even the nations of the world have found it expedient to co-operate, and the result is the League of Nations. Why then should we not have a League of Music Clubs. And the sooner every music club in California will realize this important fact the better it will be for its individual welfare as well as the welfare of every one dependent upon music as a livelihood. And this brings us to the thought that we do not see why every music club in California like the Pacific Musical Society of San Francisco can not admit male members in its ranks. It seems to us that it is not impossible to enlist from two to three thousand men as members of the combined music clubs of the State. Such an organization would be really worth while and of tremendous benefit to music at large. The sooner every music club in this State hastens to become a member of the Federation the sooner will be solved a certain number of

form of realization of our modest aspirations. And if this paper can be of any assistance to the California Federation of Music Clubs in its praiseworthy and unselfish endeavors it certainly will go a long way to help it, for it considers the success of the Federation its own success and that of every one depending upon music for a livelihood. And all this paper asks in return is for the Federation to interest itself in the following problems, and help this paper to attain eventual results. These problems for the present include:

- First—Organization of all music loving people.
- Second—Establishment of annual music festivals.
- Third—Adequate remuneration of able resident artists.
- Fourth—Recognition of able resident teachers.
- Fifth—Increase of concert attendance.
- Sixth—Encouragement of efficient music instruction in public schools.
- Seventh—Securing opportunities for a hearing of works of resident composers.
- Eighth—Spreading of information of musical events and endeavors through the circulation of music journals.

There are, of course, many other problems to be presented and worked out later. But this paper only desires to refer here to those questions that touch the

(Continued on page 3 column 2)

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By ALFRED METZGER

If anyone would ask us whom we considered the finest American male concert singer we should unhesitatingly say Cecil Fanning, after hearing him at the Columbia Theatre last Sunday afternoon under the direction of Mrs. Jessica Colbert. He not only impressed us as an ideal concert singer, for which impression we shall give reason later on, but his program was so essentially dignified and representative that it stands out as the best concert offered to our public this season. In the first place, Mr. Fanning is the fortunate possessor of a baritone voice of genuine warmth and of a quality unassailably associated with the genuine timbre of such a voice. It is neither a high baritone with dramatic tenor ambitions, nor a basso cantante telescoped into a baritone. It is a real, honest-to-goodness baritone—a voice far rarer than many of our readers would admit in these days of vocal uncertainties.

Another advantage of this splendid vocal organ is its resonant depth, its full, rich and ringing middle register, and its smooth and flexible high tones. If on occasions these high tones did not ring out as silvery and bell like as they might, it was not the fault of the singer, but unquestionably must have been a temporary condition resulting from indisposition, for we KNOW that Mr. Fanning's voice is even throughout, for we have heard him so often before. Then Mr. Fanning possesses personality and temperament, two absolutely important features of a successful singer. Indeed, his temperament borders on genius, if it does not actually reach it, and we can not imagine a more impressive, more artistic and more intelligent interpretation of Loewe's Archibald Douglas than the one Mr. Fanning gave us last Sunday.

Added to this astounding temperament is a clear, concise and easily comprehensible enunciation of the English language. If you wish to have English sound pleasing to the ear and just as smoothly and musically as a foreign tongue, listen to Mr. Fanning and try to emulate his example. It is impossible to sing better in English than Mr. Fanning does, and we know whereof we speak. Not the least of Mr. Fanning's numerous artistic advantages is his splendid skill of selecting his programs. He first chose the dramatic or romantic school such as the aria by Gretry and Massenet. Then he gave us a group of delightful French songs by Fienberg and Debussy, which group he concluded with the descriptive declamatory ballad of Loewe's Archibald Douglas, and as conclusion he sang a group of compositions by American composers which were really worth while and represented the best musical creations by leading American masters. He needed not to apologize for his selecting them. A delightful surprise was one of the composers' presence in the audience, thus giving us the pleasure of his personal accompaniment to his song, "The Doekin Blanket" by Charles Wakefield Cadman, written to words by Cecil Fanning. Both words and music are simply exquisite, and we trust the composition will be popular with our singers. All we can say is that anyone who did not hear Cecil Fanning has missed an opportunity to hear a truly great American artist.

Allan Bier aroused well merited enthusiasm with his remarkable pianistic art. He has gained wonderfully in poise and executive ability. He was prepared in a manner that gave him confidence and assurance, and he played with genuine artistry and technical fluency. His Chopin interpretations were astonishingly intelligent and even individualistic in style. He succeeded in securing a true poetic reading. In his reading of Debussy's Goldfish he convinced us that he also is

(Continued on page 5, column 3)

CALIFORNIA FEDERATION OF MUSIC CLUBS FIRST CONVENTION IN OAKLAND

Charles Wakefield Cadman's Opera Shanewis, Wolf Ferrari's Opera Inquisitive Women, Harold Webster's Violin Sonata Presented by Sigmund Beel, Gertrude Ross' Songs Sung Impressively by Mme. Anna Ruzena Sproutte, and Other Delightful Programs and Discussions Present Successful Gatherings of Clubs

(Continued from Page One, Column Three)

Reviewed for this Paper by Alfred Metzger and George B. Edwards

public at large and that will result in a wider and broader appreciation of music and those responsible for its promulgation. No doubt the Federation of Music Clubs will find more intimate questions to solve with which the writer is neither familiar nor competent to deal. But the above eight points are absolutely necessary to place California upon a more substantial musical foundation than has been its lot in the past.

Some of our readers may think that the last point is rather a selfish one. It is not. First, we do not desire to be understood as referring to this paper alone, but to all music journals East and West, for the public is not sufficiently informed about important happenings and the success of American and specially Californian artists, because it does not read enough music journals. And if the members of music clubs would individually subscribe more to music journals according to their means, they would indirectly induce most of our music lovers to also scan the columns of the music journals with the result that they would become far more interested in musical problems than they are now. The reason that American music lovers do not appreciate American artists and their work more than they do, is because they do not keep informed of their successes. Reading of music journals is one sure way to obtain this important information. The Federation of Music Clubs itself will have a staunch ally in the music journal—at least this one—and it is therefore as much to its own interest as to ours to have its work properly placed before the public. The result will be astonishing, because all music loving people would like to do something for the art, if they knew what to do and how to do it.

Organization and publicity are the two main factors in the attainment of public support. And if we know the temper of the officers of the California Federation of Music Clubs at all, we believe that they will see the justice of these remarks, and will co-operate with this paper, as well as any other music journal willing and broadminded enough to see their side of the question to organize the music public, which means the combined membership of the music clubs, into one great, irresistible, enthusiastic and progressive body that will not rest until its end is achieved and California music and musicians will have attained name and fame in the world of music.

THE CONVENTION

The first annual convention of the California Federation of Music Clubs took place at the Hotel Oakland, in Oakland, on Thursday, Friday, Saturday and Sunday, May 1, 2, 3 and 4. The officers of the Federation are: Mrs. A. J. Ochsner, President National Federation of Music Clubs, Chicago; Bessie Bartlett-Frankel, State President, Los Angeles; Mrs. Hazel Ismond White, First Vice-President, Ocean Park, Cal.; Miss Fannie Dillon, Second Vice-President, Los Angeles; Miss Adaline Maude Wellendorf, Vice-President-at-Large, San Francisco; Mrs. Emma L. Bartlett, Recording Secretary, South Pasadena; Mrs. Calvin Whiting, Corresponding Secretary, Glendale, Cal.; Julius V. Seiler, Treasurer, Pasadena, Cal.; Directors—Mrs. Edith Lillian Clark, Mrs. William Mabey, L. E. Behymer, Los Angeles; Chairman Directors—Mme. Sofia Newland Neustadt, State Festival, Oakland; Julian R. Waybur, Library Extension, San Francisco; Alexander T. Stewart, Community Music, Oakland; Mrs. Albert Elkus, Scholarship, Sacramento; Miss Bell T. Ritchie, Young Professional Contest, Fresno; Glen Woods, Public School Music, Oakland; Chas. C. Draa, Publicity and Printing, Los Angeles.

The Convention Committees were as follows: Program—Mrs. Charles S. Ayres, chairman, San Francisco Musical Club; Mme. Sofia Newland Neustadt, State President, California Music Teachers Association; Alexander Stewart, War Camp Community Service; Board of Directors California Federation of Music Clubs, Advertising and Printing—Charles C. Draa, Chairman, Vice-President Gamut Club of Los Angeles; Mrs. Hugh W. Hogan, Wednesday Morning Choral Club, Oakland; Local Board—Mrs. Mabel Forester Price, General Chairman; Mrs. McComb, Mrs. McClymonds, Mrs. Hugh W. Hogan and Miss Florence Dean, Hostess Clubs—Wednesday Morning Choral Club, Oakland, Mrs. Newton Koser, President; San Francisco Musical Club, Miss Adaline M. Wellendorf, President, Hotels and Information—Mrs. M. J. Sweeney, Chairman, Automobile Ride—Mrs. Hugh W. Hogan, Chairman.

For the benefit of those clubs not already members of the Federation we would like to print the following extracts from the constitution of the California Federation of Music Clubs:

MEMBERSHIP IN THE FEDERATION

Article IV.

Dues.

Sec. 1. All clubs having from twenty to five hundred members shall pay an annual per capita tax of ten cents on all classes of members. Clubs of less than twenty members shall pay annual dues of two dollars. Clubs of five hundred members or more shall pay annual dues of fifty dollars.

Sec. 2. (a) Dues of Artist Members shall be ten dollars per annum, which shall include a subscription to the Musical Monitor.

(b) Dues of Student Members shall be two dollars per annum.

(c) Dues of State Musical Organizations shall be ten dollars per annum.

(d) Community and Liberty Choruses of volunteer membership, five dollars per annum.

(e) Orchestras, five dollars per annum.

Article III.

Membership.

Sec. 3. Requirements for Membership:

(a) Organizations desiring to join the Federation shall make application for membership to the State President of the State in which the club is located. Said application shall be accompanied by a copy of the constitution and by-laws of the clubs, or other satisfactory evidence that it has been duly organized, and an initiation fee of one dollar.

(b) Individual State Memberships, one dollar per annum.

(c) State and National Individual Membership, three dollars and fifty cents.

Before continuing with a report of the convention we wish to call attention to the fact that the reason for the majority of the officers being resident in the southern half of the State is merely the result of the clubs of Southern California taking a greater interest in this movement than those of the north. And the reason this first convention was given in the north was because it was intended to arouse the interest of our music clubs sufficiently to seek membership. We sincerely hope they will do so. If they do not they express their desire to work alone in a selfish exclusion, unwilling to assume a portion of the responsibility which every music club must bear in the upbuilding of musical life in the State. Either a music club wishes to help music and musicians or it is satisfied to remain a mutual admiration society. If it does so wish to surround itself with a snail's shell this paper has no interest in it.

The convention was officially called to order by President Bessie Bartlett Frankel on Thursday afternoon at 3:30 o'clock at Hotel Oakland, the occasion being a Board Meeting. On Thursday evening at 8:15 o'clock an opera—The Inquisitive Women by Wolf Ferrari—was given at the Scottish Rite Auditorium of this city, produced by the San Francisco Musical Club, followed by a reception to the officers of the Federation and delegates. We let Mr. George B. Edwards tell you about this excellent performance.

INNOCENT MEN AND INQUISITIVE WOMEN

Opera by Wolf-Ferrari Given by San Francisco Musical Club Under Direction of Mrs. Lillian Birmingham
Forms Welcome to State Federation of Musical Clubs

By GEORGE BOOSINGER EDWARDS

Not all men are innocent, nor are all women inquisitive. Very few, indeed, are so frantically innocent and so persistently inquisitive as a certain group of men and women who lived in Venice in the middle of the XVIIIth Century. These people all had beautiful voices, and were accustomed to sing their thoughts and feelings instead of speaking them. This made a pretty sort of life to live, and went well with the beautiful clothes and charming surroundings in which they moved. So refined were they indeed that they never moved nor sang but to a tuneful accompaniment.

But we San Francisco people of 1919 should never have known about them had it not been that the excessive innocence of the men and the uncontrollable curiosity of the women brought the members of the group into a dramatic conflict which was recorded by Wolf-Ferrari, and re-presented by the San Francisco Musical Club as a welcome to the State Federation of Musical Clubs gathered at Oakland Thursday, Friday and Saturday of last week. The representation took place in the San Francisco Scottish Rite Auditorium, where the robin's-egg-blue velvet curtain gave just the right flash of contrasting color each time it opened and closed on the old Italian home, clubs and street scenes.

It appears that a certain wealthy Pantalone was not only innocent, but fiercely indifferent to women. He simply couldn't stand them. And because he couldn't he was determined none of his male friends should have very much to do with them—if he could help it. But several of them were married, and one of them (to say nothing of his servant) was deeply in love, so his founding of a club of which the motto was "No women admitted!" was more like a challenge to the women of the town than a protection from them.

It was a perfectly innocent club. The men never did anything there but eat and play checkers and talk about the curiosity they were gradually inspiring in the women. (I suspect some of the husbands in the club found the secret of what they did there a sort of last resort for holding the interest of their wives.)

Well, the women had their club, too; only they didn't call it that, and it wasn't formally organized. And they combined at last to procure the keys of the club house in order to spy on the men at table. Their struggle over the point of vantage at the keyhole of the dining room finally burst in the door, and the

(Continued on page 4, column 1)

(Continued from page 3, column 3)

men in wrath, led by Pantalone, streamed forth to the slaughter of the inquisitive women. But they could not be blind to the fact that (on whatever grounds) the women were finding their husbands and lovers the most interesting objects in Venice, and so everybody forgave everybody and wound up with a minuet and a gigue.

Pantalone was represented by Jack Hillman, whose commanding presence and robust voice were awe-inspiring to men and women alike. He was fully adequate to his heavy part. One only regretted that the occasional moments of cantilena (in which he excels) were not prolonged by the composer in order to let him show his contrasting style. Raymond O'Brien, Mr. Hillman's talented pupil, sang the part of Lelio (one of Pantalone's friends) with pleasing voice and fascinating fury. It was a fury directed against his stage-wife Eleanora, represented by Grace Gale. Mrs. Gale, as the prize gossip among the women, made a beautiful picture even as she "perished with rage" over the trials of her dressmaker; the high B flat of her final expiration revealing the splendid training as well as the natural beauty of her voice. Louise Lund sang her way through her difficult and lengthy part, always keeping the full liquid quality of her popular contralto. Her brow-beating of her husband was some of the best acting of the play. Thomas Pearson played the part of her cynical husband with ease, and sang it with the pleasing tone-qualities for which he is well known. Griffith Roberts adequately filled the part of Leandro. The comedy parts were taken by Sylvester Pearson (as Arlechino, Pantalone's servant) and Ellen Pressley (as Colombina, the maid of Beatrice). The sprightly work of both of them elicited peals of laughter from the audience. Arlechino was a delight from beginning to end of the opera. Colombina was the wit of the play. She "managed" not only Arlechino (which was easy, because he was in love with her) but her master and mistress and the lovers as well, and proved herself the most successful of the inquisitive women—so far as finding out what went on within the club. Mrs. Pressley sang the difficult part with splendid vocalism; and what is more she entered into the spirit of the comedy with life-like success.

The general staccato and conversational style of the opera provide a splendid contrast for the chief lyric parts of Rosaura and Florindo. They were sung by Hazel Mackay and Carl Edwin Anderson. Their duet at the end of the second act was the highest point musically of the evening. Their voices blended exquisitely, and went far to reconciling one to the roughness of the quartette, which according to the score should form the musical climax of the work. Mrs. Mackay sang the warm and colorful music of her part with perfection of tone and sweet girlishness of action. Mr. Anderson's lovely voice in his frequent sighs of "Ah, Rosaura!" formed the right balance to the deeper, more restless chatter of the other characters.

Who did all the work of conceiving the plan for thus artistically welcoming the Federated Clubs, drilling the parts, teaching the acting, attending to business details, obtaining scenery and properties such as few stages have ever shown in such richness of material and color, and finally conducting the whole dressed in the costume of a musical conductor of the period? It was Mrs. Lillian Birmingham, to whose enthusiasm and technical knowledge so many movements, institutions and individuals in San Francisco owe so much encouragement. To produce such a difficult opera, with such all round good singing, and such gay and graceful acting, was the triumph of her persistence and her genius.

But all of the performance rested at the last more or less heavily on the shoulders of Miss Maude Wellendorf, retiring president of the San Francisco Musical Club, in her capacity of accompanist. She played the overture with pleasing tone and dramatic musical effect, never faltering for an instant in her support of the singers.

SECOND DAY OF THE CONVENTION

The second day of the Convention of the California Federation of Music Clubs began at Hotel Oakland on Friday morning, May 2d, at 9 o'clock, with Mrs. Frankel and Mrs. Norton Jamison presiding. Mrs. Jamison is the vice-president of the National Federation of Musical Clubs and a most energetic and industrious lady, who has done remarkable things for the advancement of music in this country. She represented the president of the National Federation at this State convention and her address was one of the encouraging features of the proceedings. After the assembly sang America, Mrs. Newton Koster, president of the Wednesday Morning Choral Society of Oakland, made the address of welcome, expressing herself in well-chosen phrases concerning the pleasure it afforded the Oakland organization to welcome the delegates to the convention. Mrs. Bessie Bartlett Frankel responded in a happy vein, speaking of the aims and aspirations of the Federation. Glenn H. Woods then proceeded to tell of the remarkable progress made in recent years of music in the public school. Mr. Woods is the supervisor of music in the Oakland public schools and chairman of the department of public school music for the Federation. His talk was splendidly illustrated by students of the Oakland schools. This was one of the really important and delightful educational features of the convention.

Friday afternoon was almost exclusively devoted to musical programs of a most artistic and efficient character. The opening number consisted of a group of excellent songs by Los Angeles composers, rendered in a very refined and convincing manner by Mrs. Grace Widney Mabey, president of the Wa-Wan Club of Los Angeles. The songs represented in this group were: (a) May Day (Grace Freebey), (b) Thou Art Like Unto a Flower (Vernon Spencer), (c) Berceuse (Fannie Dillon), (d) In the Beautiful Month of May (Mona Laux Botsford), (e) May Night (Eleanor War-

ren). All of these names are familiar to concert goers and singers, as they are among the most successful writers of vocal literature on the Pacific Coast and belong in the front rank of American composers. The compositions as well as the singing of Mrs. Mabey created fine enthusiasm.

Madame Sofia Newland Neustadt, State Chairman on Music Festivals, made an interesting address concerning the work already accomplished regarding the plans to establish permanent annual California music festivals, and no doubt from this auspicious beginning much may be expected. More definite plans will be announced presently.

MME. ANNA SPROTTE A DELIGHTFUL SURPRISE

Surely the greatest and most delightful surprise of the convention was the extraordinary artistry of Mme. Anna Ruzena Sprotte. We do not hesitate for a moment to pronounce this exquisite artist a genius of the first rank. She possesses a rich, flexible and big contralto voice of the rarest timbre, containing a range of extraordinary compass and being evenly poised throughout the various courses of the scale. Mme. Sprotte is not only the possessor of a truly wonderful organ—and we use this superlative with all due regard to all that it implies—but she also possesses the gift of reaching the depth of expression and of phrasing in a manner that brings out every hidden purpose of the composer. In addition to her rare faculty of using her voice in a most exquisite artistic fashion, and coloring the phrases according to the contrasting sentiment of the works she interprets, Mme. Sprotte enunciates with clearness and distinctness. A combination of all these splendid artistic faculties results naturally in artistic expressions that justify us to apply the term "great" to this singer, who has made California her home. The music clubs of Northern California will surely be remiss in their duty toward the public if they do not imitate the example of the organizations of Southern California and give this skillful and distinguished vocal artist that opportunity to bring her remarkable art among us which she not only deserves, but which our musical public ought to have in order to enjoy such genius. We understand that Mrs. Jessica Colbert, with that enterprise that has characterized her work during the past few seasons, has secured the management for this section of the State for this truly brilliant artist, and the music clubs ought to assist Mrs. Colbert to make it easy for her to give Mme. Sprotte many appearances in this territory. We rarely go so far in the recommendation of any artist, but we feel that Mme. Sprotte's great accomplishments justify this unusual proceeding.

GERTRUDE ROSS'S FINE COMPOSITIONS

Mme. Sprotte could not have done better to introduce herself favorably to this part of the State than by her exquisite interpretations of Gertrude Ross's compositions. They included the following delightful songs: (a) Peace (from War Trilogy), (b) Slumber Song of Izuma (from Art Songs of Japan), (c) Yo No Se Si Quieres (Early Spanish-California Folk Song, harmonized by Mrs. Ross), (d) The Open Road (Poem by Corinne B. Dodge). Three Songs of the Desert—(Poem by Faith Boehnke)—(a) Sunset in the Desert, (b) Night in the Desert, (c) Dawn in the Desert. Every one of these compositions are so charged with fine dramatic and romantic spirit that it is rather difficult to select anyone as specially worthy of emphasis. They all contain the various elements of excellence that constitute the success of a musical work. The music, redolent with sentiment, represents the intention of the words to which it is set in a most gratifying and impressive as well as effective manner. We know of no American composer who has touched the very heart of the purpose of a song to a greater degree than the works of Mrs. Ross. In Mme. Sprotte the composer had an exponent of the highest type and the combination of creative and executive artist was indeed an ideal one. Mrs. Ross accompanied Mme. Sprotte in a manner that emphasized and enhanced the musical value of the compositions and the interpretations. It was surely a rare performance.

SIGMUND BEEL INTRODUCES FINE SONATA

Another most important feature of the convention was the introduction of the A major Sonata op. 14 for violin and piano of Harold Webster of Los Angeles by Sigmund Beel, violinist, and George Stewart McManus, pianist. Both distinguished artists are singularly well fitted to bring out a work of such uniform excellence in a manner that guarantees a convincing hearing. Mr. Beel was at his best, playing as if his heart was in the work, and Mr. McManus displaying that excellent judgment, clarity of technic and sincerity of expression that has gained for him such a triumph during his recent Pacific Coast tour with Pablo Casals. Mr. Webster surely could not have wished for two finer musicians to give his work a first hearing among us. It is an ingenious composition. Written principally in a sostenuto manner, and being rather dignified than animated, but nevertheless worthy of serious attention. Mr. Webster belongs to that class of American composers who deserve to be watched, and whose beginning is already sufficiently important to merit universal recognition. Mr. Beel deserves a great deal of credit for his championship of this work, which is original in concept, vigorous in style and grateful in performance. No doubt Mr. Webster, and many of his colleagues among our distinguished American composers, deserved the eulogy with which Mr. Beel so eloquently prefaced his splendid performance.

Mrs. Norton Jamison, first vice-president of the National Federation of Music Clubs, presented a message from the mother organization to the State clubs. She prefaced this message with a glowing tribute to Sigmund Beel, who by his generous and unselfish espousal of Mr. Webster's excellent Sonata had really been principally responsible to secure a hearing for that brilliant musician. We understand Mr. Webster has also written an excellent string quartet. It would seem to us only fair and just if the Chamber Music Society of San Francisco would introduce this work

to this community, unless Mr. Beel himself prefers to give it to us with a quartet of his own. In her message Mrs. Jamison emphasized the fact that there is truly wonderful work ahead for the organization. That geographical lines will be eliminated and that everyone will work for the common good. Mrs. Jamison expressed herself in eloquent terms of the great possibilities of the Federation and the team work necessary to bring its noble aims and purposes to a successful conclusion.

THE EVENING PROGRAM

The concert given on Friday evening at 8:15 o'clock at the Ebell Club House was under the auspices of the Wednesday Morning Choral Society of Oakland. The opening number of the program consisted of two songs by that distinguished American composer, Charles Wakefield Cadman, entitled: Love Like the Dawn Comes Stealing and Indian Mountain Song, rendered with fine ensemble effect and excellent tonal balance by the Wednesday Morning Choral Society of Oakland under the direction of Paul Steindorff. The compositions belong to Mr. Cadman's most appealing phase of work and were given with a verve and musical judgment that should have pleased the composer greatly. Mrs. Edward Everett Bruner, soprano, accompanied at the piano by Miss Maude Wellendorf, sang Extase (Duparc), Le Marriage des Roses and Chanson (Cesar Franck). Mrs. Bruner's warm and mellow soprano voice was here splendidly used in the exposition of the more romantic form of vocal literature. The singer proved herself a most competent exponent of the modern school of composition and she sang with a fine dramatic instinct that earned her the enthusiastic approval of her hearers. Mrs. Carrie Jacobs Bond entertained and delighted her hearers with a number of inimitable declamatory songs, some of which appealed because of their pathos and others because of their humor. Miss Margaret Kollmer, soprano, with Paul Steindorff at the piano, sang with pleasing voice and intelligent phrasing Dawn (Pearl G. Curran) and The Spirit Flower (Campbell Tipton). The Pacific Musical Choral Society, under the able direction of H. B. Pasmore, sang four of the clever Pasmore songs, already reviewed in these columns and presented recently before the Pacific Musical Society and at the Greek Theatre. They were: The Jay is a Jovial Bird, Oh That We Two Were Maying, Beware and The Brass Band. The choral by reason of its fine ensemble work and splendid vocal material created genuine and spontaneous enthusiasm. Mrs. Suzanne Pasmore Brooks presided at the piano with skilled musicianship.

CADMAN PRESENTS SELECTIONS OF SHANEWIS

Miss Emilie Lancel and Robert Battison, With Charles Wakefield Cadman at the Piano, Give Comprehensive Extracts From Opera

By ALFRED METZGER

The second day of the convention of the California Federation of Music Clubs, and at the same time the evening's program under the auspices of the Wednesday Morning Choral Society of Oakland, was closed with a comprehensive presentation of the most effective selections from the one-act opera Shanewis by Charles Wakefield Cadman, which received its initial production at the Metropolitan Opera House last year, and which work made such an excellent impression that it was again presented this season repeatedly and with equal success. It was gratifying to have Mr. Cadman himself with us on this occasion and give us his personal ideas of the work, thus preventing any wrong impressions to be formed. One of the first things we needed to know was the exact pronunciation of the title which is "Shanewis," with the accent on the middle syllable.

Mr. Cadman gave us a brief outline of the story of the opera, which is rather tragic in content and only permissible on account of its operatic environment, otherwise, it would surely lack in realism and convincing verisimilitude to life. But since the music is the thing after all the story of Shanewis will be accepted as a sort of ensemble effect. Anyhow, the English is pleasing to listen to, the lines are well and fluently written and the music expresses the deep sentiments of the story. Mr. Cadman being an excellent pianist—a musician who understands how to phrase in a manner to secure the finest emotional shadings—played the prelude with such splendid effect that one could easily imagine the orchestral coloring. Both from these pianistic extracts, as well as the solos and duets, it was evident that Shanewis is a work of unquestionable artistic value, and of a musical character that will undoubtedly remain alive in the mind of the public. It combines romantic with dramatic fervor, and gives the singer an opportunity to prove whether he or she really possesses what is called temperament. There is ample melody in the score, and the arias and ensemble numbers are grateful to sing, for they possess what we will call, in want of a better expression, the punch.

Mr. Cadman was very fortunate in having the assistance of Miss Emilie Lancel, whose delightful mezzo soprano voice was singularly well suited to the exposition of the role of Shanewis. Indeed, we have never heard Miss Lancel sing better than on this occasion. She seemed to realize the opportunity that was presented to her and she took full advantage of it. Her voice sounded warm and luscious and she surely succeeded in extracting the contrasting sentiments from the beautiful musical phrases allotted to her. Mr. Cadman's excellent pianistic art and Miss Lancel's delightful vocal interpretations aroused in us the wish to hear the work with all its operatic accessories, including orchestra and chorus. We trust that our vocalists will be sufficiently enterprising to seek out the selections from this opera now on sale and include them in their programs during the year. They will find them exceedingly grateful. But none except really

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efficient singers should sing them. They require voice and artistic taste.

Our wish to hear this opera in its completeness urges us to suggest that this work should be given some time in the Greek Theatre. It is a one-act opera, singularly well suited for presentation in the open air, and under the direction of an experienced musician like Paul Steindorff, with his fine vocal material already so well trained and his orchestra, together with the fine executive ability of Professor Hume at the University of California, and with Mr. Cadman so conveniently close by in Southern California, it seems to us someone could easily gain for himself imperishable credit for presenting this ideal American opera before thousands of enthusiastic music lovers in a manner the impressiveness of which can not be equalled anywhere else.

We noted with regret that Robert Battison, one of the best tenors the bay district can boast of, has somewhat deteriorated in his work. He has acquired a vibrato which we never noted so distressingly as on this occasion. It is a pity that such a beautiful voice as Mr. Battison possesses should be permitted to deteriorate without friendly advice on the part of someone who can impress Mr. Battison with the unselfishness of his suggestion. We are willing to place ourselves in danger of earning Mr. Battison's displeasure by telling him that that he can not continue the way he is singing now without serious results to his voice. It is still time for him to save his fine tenor if he possesses sufficient determination and zeal to really rid himself of his vibrato. We should suggest that he consult a vocal pedagogue of unquestionable authority, of whom we have several here, and get down to work before it is too late. We have altogether too few tenors to allow any of them to suffer from neglect of adequate advice. We need them all, and specially Mr. Battison.

The third day of the convention will here be reviewed by Mr. Edwards.

THIRD DAY OF FEDERATED MUSIC CLUBS

Subject of Community Music Discussed by Alexander Stewart, Clarence C. Robinson and Arthur Farwell—Musical Program Opened by Miss Rebecca Haight, Cellist

By GEORGE BOOSINGER EDWARDS

Unfortunately for the completeness of the discussion on Community Music, which was set for the final day of the convention of the California Federated Music Clubs, Mr. Woods was unable to be present with his paper on "Public School Music" in relation to the movement under consideration. His view would necessarily have involved the gradual development of reading music and its influence on the growth of character as worked out in a schedule covering years of daily work in the public schools. If only it could have been known in time that this was his day for house moving, Miss Carpenter of the San Francisco schools (who was present and made some interesting extempore remarks), might have thrown this needed light on the discussion, thus making it three cornered instead of two ended.

As it was the issue was between "community singing" and the "community chorus." Not that anybody was aware of an "issue" until Mr. Farwell insisted that there should be; for all of these movements exist side by side and contribute to the development of democratic music without money and without price. The essential thing is to understand wherein they are different and wherein their respective values lie. But Mr. Farwell's controversial attitude was confined to his introductory remarks. His paper, consisting of the various articles of his teaching on the subject, elicited much applause from the audience, written as it was in classical style, and delivered with dignity and conviction. One regretted only the lack of a report on the activities of the Community Chorus in this vicinity to date.

For the contributions of Alexander Stewart and Clarence C. Robinson, both of the War Camp Community Service, consisted mainly in reports of practical achievements in getting people to sing. These reports covered in detail the work in the various cities of the State. A more recent development, in which classes are being organized to instruct song leaders, was of special interest. The lack in their case could only have been in the direction of doctrine. On just what theory they are working, and why they want people to sing the particular songs they do, these were the unbidden questions which arose. Upon reflection one would like to think that Mr. Farwell presented the theory of what the War Camp Community Service is putting in practice: "If we can only get the people together to sing, great things will come of it." But he would object to the class of songs provided by the Service, and to the fact that there have been no regular meetings of the groups to develop their possibilities. Repetitions, yes, but no plan of progress, no record of achievement in democratic art.

It was here the public school angle was lacking. For in public school music theory and practice are supposed to go hand in hand. The development is gradual, the meetings are daily, the movement is the very essence of democracy, for the free public schools are highest type yet evolved of a democratic institution.

At the close of the discussion a musical program was presented, commencing with four cello soli played by Miss Rebecca Haight. Miss Haight's simplicity of manner and sincerity of feeling make her playing a rare pleasure to listen to. Especially in the Adagio by Tenaglia was her thorough musicianship revealed. Mrs. Orrin Kip McMurray followed with Madame Bubble's Aria from Kelley's "Pilgrim's Progress" presented last year at the Cincinnati Music Festival. Her ex-

Are You A Quitter?

The world has no use for the quitter. In the prize ring, on the battlefield, and in the whole field of human endeavor, there is nothing but contempt for the man who fails to see his effort through.

America's reputation for gameness is at stake in the Fifth Liberty Loan. All the fruits of victory will be lost if we fail to finish. It is for every money-earning individual to do his or her part for the nation's good name. Let the world say: "America saw it through—those Yankees never quit!"

DON'T BE A QUITTER! — PUT YOUR DOLLARS BEHIND THE VICTORY LIBERTY LOAN

planatory remarks on the dramatic significance of the piece contributed to the effect of her careful rendition of it. Macdowell's Eroica Sonata was then played by Mrs. Alberta Livernash Hyde, after a few explanatory remarks had been made by Mr. Farwell. Mrs. Hyde showed progress in her mastery of the work since her performance of it at the San Francisco Musical Club some months ago. Her technique is facile and sure, and her tone appealing. The work as a whole, however, is constructed to convey maturer and more tragic emotions than she has yet experienced; and the use of her "notes" would not annoy the audience if it did not so much annoy herself. Mrs. Arthur J. Hill concluded the program with three American songs which I missed with regret on account of the lateness of the hour.

The fourth and final day of the convention was principally devoted to a Community Concert at the Oakland Civic Auditorium, while Saturday afternoon was delightfully spent in an auto ride and visit to the Greek Theatre. The entire event was surely an auspicious beginning, and the next State Convention will no doubt be looked forward to with great anticipation, for it will surely prove of inestimable value to the musical advancement of the Pacific Coast.

MADAME JELICA IN EUREKA

Mme. Stella Jelica, the popular and talented coloratura soprano, gave a recital in Eureka on Thursday evening, April 26, the event being the closing concert of the present season given by the Sequoia Club of that city. The most flattering reports have come to us of the success of the concert for, as usual, Mme. Jelica won her audience not only by a beautiful rendition of the program but by her charming personality, which is her valuable asset. Miss Hazel Mildred Nicholls accompanied Mme. Jelica and rendered a group of piano numbers. These ladies were placed in recital in Eureka by Miss Z. W. Potter, concert manager of Oakland. Following is the program: (a) Voi che Sapete (Mozart), (c) Lovely Cella (Old English), (e) Lass With the Delicate Air (Arne); (a) Chanson Indoue (Rimsky-Korsakov), (b) Si mes vers avaient des ailes (Hahn), (c) L'Oiseau Bleu (The Blue Bird), (Jacques-Daleroze); (a) Songs My Mother Taught Me (Dvorak), (b) Sylvain (Sinding), (c) Villanelle (Swallow Song), (Del Aqua), Madame Stella Jelica; Piano Soli—(a) Danse Negro (Cyril Scott), (b) Irish Tune from County Derry (Percy Grainger), (c) Mazurka, B Minor (Chopin), (d) Polonaise, in E Major (Liszt), Miss Habel Mildred Nicholls; (a) Bag of Whistles (Bainbridge Crist), (b) Robin, Robin, Sing Me a Song (Charles Spross), (c) De Ol' Ark's a-Moverin' (Negro Spiritual), (arranged by David Guion); Aria—Rossignols Amoureux (The Nightingale's Passion Song) from "Hippolyte et Aricie" (Rabau); Aria—Mad Scene—"Lucia di Lammermoor" (Donizetti), Madame Stella Jelica; Accompanist—Miss Hazel Mildred Nicholls.

MILLS COLLEGE ANNUAL CONCERT

The annual concert of the Department of Music, Mills College, will be given Saturday evening, May 10, at 8:15 o'clock at the Colonial Ball Room of the St. Francis Hotel. The public is cordially invited. The concert is given under the direction of Edward Faber Schneider, dean of the department. Following are the numbers to be presented: Quartet: Andante Cantabile, for string quartet (Tschaiowsky), Menuet for string quartet (Bocherini), Miss Faith Van Horn, first

violin, Miss Pamela Tyler, second violin, Signor Antonio de Grassi, viola; Piano—Claire de Lune, Dance E major (Debussy), Miss Leah Stalder; Vocal—A Cyprian Night, When Spring Comes to the Island (Lohr), Miss M. Lois Rennie; Piano—Vecchio Minuetto, Nocturne B Minor (Sgambatti), Miss Gudrun Hartman; Vocal—L'Invitation au Voyage (Henry Duparc), Fedra (poem by Hourguenev), (Camille Erlanger), Miss Willie May Spaulding; Piano—Impromptu, A flat major (Chopin), Capriccio No. 7 (Op. 116), (Brahms), Miss Isabelle Becker; Vocal—J'ai pleuré en rêve (George Hue), The Eagle (Edward F. Schneider), Miss Helen Rich; Piano—Preambule, Valse Noble, Coquette, Replique Papillons, A. S. C. H. S. C. H. A. (Lettres Dansantes), Chopin, Pantalón, et Colombine, Valse; Paganini, Pause, Marche, from the Carnival (Op. 9), (Schumann), Miss Ruth Carr; Violin Solo—Adagio, from Concerto in G minor (Bruch), Miss Faith Van Horn, Miss Sherman accompanist; Vocal—Songs My Mother Taught Me (Dvorak), Pastorale (Carey), Miss Helen Boyle; Piano—Little Indian (John Carpenter), Irish Tune from County Derry (Percy Grainger), Waltz Miniature (new), (Edward F. Schneider), Miss Elinor Klink; Vocal Duet—O Love Divine, from "Apollo" Bohemian Grove Play 1915 (Edward F. Schneider), Miss Lotta Harris, soprano, Miss Bernice Tutt, contralto; Chorus—What the Chimney Sang (Gertrude Griswold), The Bird of the Wilderness (Edward Horsman), Miss Norma Petro, accompanist.

CECIL FANNING AN IDEAL CONCERT BARITONE

(Continued from page 3, column 1)

endowed with fine judgment regarding tone shading or tone coloring and his phrasing was here simply masterly. He proved himself a pianist of rare attainments and one that should make his mark in the musical world. In his own "Two Poems of Quest 1918" he takes an excursion into the ultra-modern world of composers, into which sphere we can not follow him, for neither our sympathies nor our inclinations feel at home in this atmosphere. Possibly Mr. Bier is on the right road in this mad rush for new and strange effects and this absolute disregard for what is orderly and harmonious in music, but if so the writer is not qualified to judge, for he simply can not see order in chaos, nor beauty in ugliness. This is of course our own personal view of this so called ultra-modern music, and we may be to blame for lack of understanding. Anyhow this is the way we look at it. A future generation may consider us old-fashioned. This search after the ultra-modern in Mr. Bier's compositions does not dovetail with the adoption of the old-fashioned idea of turning down the lights while playing, a custom introduced to us by Paderewski and similar artists of a strong temperamental nature. Mr. Bier plays so well, and proved himself such an excellent artist that he needed not resort to artificial means to add effect to his performance. He is all right as a musician and pianist. He could easily afford to leave the stage accessories to "stagey" pianists.

We can not express all the pleasure we received from H. B. Turpin's accompaniments, particularly his smooth and flowing performance of Archibald Douglas. He has a limpid touch, plays with such excellent phrasing and certainty of execution, and seems to be in such splendid rapport with the soloist that the program numbers seemed to be ensemble works rather than solos with piano accompaniment. Verily any of you who missed the Cecil Fanning program have nothing to be proud of. The program was as follows: Air from "Richard Cœur de Lion" (1784), (Gretry), Air from "Hérodiade" (1883), (Massenet); Four Preludes (Chopin), C minor, C major, F major, C sharp minor; Two Etudes (Chopin), E major, C minor (Revolutionary); Partout on l'amour a passé (Bomberg), Noël des enfants qui n'ont plus de maisons (Debussy), Archibald Douglas (Loewe); Two Poems of Quest 1918 (Allan Bier); Poissons d'Or (Goldfish), (Debussy); The Last Leaf (Oliver Wendell Holmes), (Sidney Homer); Boy o' Mine, Goodnight! (Burr), (Weston S. Wilson); I Did Not Know (Chas. H. Towne), (Frederick W. Vanderbilt); The Dorskin Blanket (Cecil Fanning), (Chas. W. Cadman); March Call (written for Cecil Fanning), (Francesco de Leone)

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HOTHER WISMER'S SUCCESSFUL VIOLIN RECITAL

Sorosis Club Auditorium Crowded to the Doors When Popular Violinist Renders Excellent Program in Musicianship Style with Assistance of Antoine De Vally, Tenor

By ALFRED METZGER

The popularity of Hother Wismer was demonstrated in no small degree when Sorosis Club Hall was crowded to the doors, even standing room being occupied, when that conscientious and industrious musician gave his violin recital on Tuesday evening, April 29th. The program was a severely classic one, and yet contained a class of works that appeal strongly to anyone really fond of melodious and emotional music. It began with the Schumann Sonata op. 105 for violin and piano, interpreted with fine technical skill by Hother Wismer and Fred. Maurer Jr., both musicians revealing their inborn musicianship by giving this serious work an interpretation that brought out its varicolored beauties.

Then came the extremely difficult Joachim concerto in D minor with an unusually intricate cadenza written by Joachim, which Mr. Wismer played with thorough understanding of its technical and musical requirements, securing from the work a depth of musicianship and a brilliancy of style that must have required many hours of tedious preparation before it attained the rounded out results which we noticed at this concert. Then came a group of smaller violin compositions, namely, Recitative and Scherzo (Kreisler) for violin alone, Meditation (Tchaikowsky), Intermedio, Old French (J. Mandonville), which Mr. Wismer always succeeds in interpreting with delightful finesse and an infusion of deep feeling and poetic phrasing. A group of viola solos followed, entitled: Old Melody (Sinding), Fairy Pictures—two movements (Schumann), Siciliano and Presto from Violin Sonata I (J. S. Bach). In these Mr. Wismer displayed his talent as viola soloist in no mean degree, drawing a tone of round and smooth quality amply big and rich, and interpreting these fine classics in a manner to secure their innermost emotional effects. Fred Maurer here added to his earlier triumph of the evening a series of accompaniments that stood out as musical gems of the purest type.

The program was concluded with a group of compositions by American composers as follows: Minuet E minor (Domenico Brescia) presented for the first time in public in San Francisco, and being noteworthy because of its quaint lilting rhythm and ist dainty fairy-like character. A Deserted Farm, one of the picturesque sketches of Edward MacDowell's, and Pastorale in C, a very ingenious creation by Mary Carr Moore. All of these Mr. Wismer gave a most effective interpretation. The audience was throughout in pleasant mood, applauding enthusiastically and showing its regard for Mr. Wismer in unmistakable terms.

It was an occasion of which Mr. Wismer has every reason to feel proud.

The assisting artist of the evening was Antoine De Vally, the skillful and unusually artistic Belgian tenor, who interpreted La Procession by Cesar Franck for the first time in San Francisco. It is a composition of the more modern form or school, and is dramatic in its spirit. It was interpreted by Mr. De Vally in a thoroughly musicianly manner. His voice suited the work splendidly and emphasized the difficult vocal passages convincingly and enjoyably. Enunciation and dramatic accentuation were brought out by Mr. De Vally with masterly skill and intelligence, and those who understand the underlying basis of true vocal art no doubt noted with pleasure the finely chiseled phrases as they came from the throat of the vocalist with cameo-like distinctness.

JOSEPH GEORGE JACOBSON'S PUPILS RECITAL

A capacity house greeted the pupils of Joseph George Jacobson when they appeared in recital May 2nd at the Sequoia Club Hall. That there was hardly any standing room showed in what esteem this noted pedagogue is being held by the public. The pupils throughout gave evidence of thorough training and musical intelligence above the ordinary and reflected much credit on their teacher. They surely have a fine opportunity of studying with a musician who himself was a pupil of Scharwenka, Dreychock and Friedenthal and lived in the musical atmosphere of Europe for over sixteen years.

One of the main features of the evening was the playing of the Mendelssohn G minor Concerto by Mrs. Idelle Rutenecutter. She rendered this difficult composition with a brilliancy and fluency which showed that she is a coming pianist of talent and musical understanding. She made a fine impression, receiving genuine applause, which she deserved. The two sisters Henriette and Lorette Roumiguere showed refined musicianship, splendid technique and a subtle singing tone. Through their contrasting numbers they played, they revealed their versatility and good taste of interpretation and phrasing. Probably a little nervousness caused the unevenness in the Chopin Nocturne played by Miss Lorette Roumiguere, but she made up for it by the beautiful rendition of the slow movement of the Mozart Concerto. Her sister shared equal honors, especially through her charming interpretation of Mozart's Pastorale and Variations, and the pleasing and dainty Barcarolle by her teacher, which she played with exceptional charm.

Much surprise and astonishment was caused by the playing of the two little prodigies, Marian Patricia Cavanaugh and Edith Taylor. It seemed nearly impossible that with their tiny hands and tender years (they are only six and seven years of age) they could execute such difficult compositions with such surety and understanding. Especially the numbers by Bach, played by little Marian, revealed an astonishing talent. Each played a composition by Mr. Jacobson, which he has dedicated to them, with charm and fluency. These two little girls have a fine future before them if they continue to be instructed correctly and not overworked.

The Misses Vivian Whitney and Loraine Sliger showed great improvement in their work. Miss Whitney is developing a fine clear technique and displayed good phrasing. Miss Sliger has a firm and strong touch, at times a little too heavy, but her advance since last year is very noticeable. The four compositions by Mr. Jacobson played that evening were "The Crystal Spring," "Happiness," "Fairy Footsteps" and "A Moonlight Barcarolle." They are extremely well written and effective, of pleasing and melodious invention and should enjoy great popularity. Mr. Jacobson has full reason to be proud of his work and his pupils. His playing of the orchestral parts on the second piano revealed perfect co-ordination and coherence and showed the good musician he is.

CALIFORNIA THEATRE ORCHESTRA CONCERTS

The concerts given every Sunday morning at 11:30 by the California Theatre Orchestra under the able direction of Herman Heller, lose nothing in their popularity. They are constantly attended by large and appreciative houses and judging from the hearty and spontaneous applause that punctuate the conclusion of every number, the people thoroughly enjoy the interpretations. These concerts reach every nook and corner of this city, for people from every part may be seen among the audiences. In this manner the California Theatre management contributes not a little to the musical advancement of the city. The program selected for performance tomorrow (Sunday), May 11th, is as follows: March of the Toys (Herbert); (a) Andante from E Minor Concerto for violin (Mendelssohn); (b) Valse Mignon (Drigo); Ballet from Henry VIII (Saint-Saens); Czardas from the opera La Rosiere (Jakobowski); William Tell Overture (Rossini). Eddie Horton in organ recital selected.

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ENLIST IN THE MARINE BAND

The United States Marine Corps has been particularly lenient with musicians who enlisted for the duration of the war as regards discharges. It is estimated that over fifty per cent of the Mare Island Marine Band, most of whom were musicians enlisting from and around San Francisco, Cal., were released as soon as the armistice was signed. This sudden release of men from the Mare Island Marine Band has resulted in a depletion of that organization to no little extent.

During the war the Mare Island band gained the enviable reputation of being the third best band in the United States service, the first, of course, being by sheer numbers, the Great Lakes Navy Band, with the Washington, D. C., Marine Band a close second. It is the desire of authorities at Mare Island to sustain the reputation gained; and for this reason special inducements are being made in order to secure bandmen.

The physical examination in the case of bandmen will not be nearly as rigid as that in the case of a man applying for enlistment for other duties, and men enlisting as musicians may do so for band duty alone. Band duty in the Marine Corps is extremely light and pleasant; and at most posts carries with it extra duty pay or almost immediate promotion from the rank of private to a non-commissioned officer. Application may be made at any Marine Corps recruiting office, where physical and musical examinations will be conducted.

Applicants failing to pass either the physical or musical examination are under no obligations to the Marine Corps. Following is a list of musicians most urgently needed: 1 E flat clarinet, 3 B flat clarinets, 3 B flat cornets, 1 baritone, 1 B flat bass tuba, 1 B B flat bass tuba, 1 E flat bass tuba, 3 slide trombones, 1 Solo E flat alto, 1 bass drummer, 1 trap drummer. This opportunity with the pay and allowances provided by the Marine Corps, together with the training under the best musical directors that can be secured, is one that should interest all student musicians. Further information can be secured at any Marine Corps recruiting office or by writing to headquarters, U. S. Marine Corps Recruiting District of San Francisco, 320 Market street, San Francisco, Cal.

PRUDENCE, PATRIOTISM AND VICTORY LOAN

The most difficult criticisms the treasury has had to meet in floating previous popular loans has been the decline in market value of the bonds already outstanding and the probability that the new bonds would likewise decline. But the terms and conditions of the Victory notes are such as, in the judgment of many bankers, to insure their staying at least at par and probably selling at a premium at an early date. Moreover, the fact that no more Liberty Bonds are to be issued will, it is believed, enhance the market value of the issues now outstanding.

Therefore, in giving the country a security whose terms, conditions, and the amount offered are more attractive than was generally expected, Secretary Glass has supplied the first element in making the Victory Loan Campaign a success and in keeping the notes at the highest possible market value.

Upon the Liberty Loan Committees and the public depends the second element now imperatively needed; to secure the widest possible distribution of the notes, especially among our growing number of savers and permanent investors, who in turn will hold these notes conservatively and steadily, so that they will not come upon the market in depressing volume.

"It is almost a reproach to any American, or rather to all Americans," says the New York Times, "to enlarge upon the duty of patriots among men and women who are moved by a feeling of sympathy whenever they see their defenders in uniform, perhaps with empty sleeves or on crutches, to take Victory Bonds to the limit of prudence. The question with most is where the limit of prudence lies.

"There are particular reasons why it is more the duty of the customers than of the banks to take the bonds, and more the duty of the banks to put the bonds in the hands of their customers than in their own vaults.

"The limit of prudence for the ordinary man in the street or woman in the home in taking Victory bonds is a little beyond the limit where they are afraid they are saving too much money—Dollars put into Victory Bonds serve a double duty. First, they discharge the country's debt to the defenders of democracy, which we each feel is a personal debt, and, second, they make the conditions of earning a living easier for everybody. Dollars put into Victory bonds do this by 'making money easy,' by enabling the treasury to pay its debts, thus putting money into the channels of business."

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CARL SEYFFARTH BACK FROM NEW YORK

Ray C. B. Brown published the following interesting article about Carl Seyffarth in last Sunday's Examiner: Given an irrepressible urge for self-expression, it is sometimes only a matter of personal preference which of the arts one selects as a medium. Carl Gunderson Seyffarth, who has returned to San Francisco from New York for a summer visit on the eve of his formal debut in the metropolis as a pianist, chose music and followed his self-appointed path through discouragements and trials that would have baffled a spirit less courageous. Now his reward is within his grasp, for in December of this year he will make his first New York appearance at the Bagby Morning Musicales in the Waldorf-Astoria. He is engaged to play the Liszt Hungarian Fantasia with the Philharmonic Orchestra, under Josef Stransky, and will give two recitals of his own in Aeolian Hall and one in Carnegie Hall.

To meet Carl Seyffarth, as I did casually yesterday, is to receive the impression of a dynamic personality and a fundamental sincerity. Although I have not had the opportunity yet to hear him play, I know that



MISS ZDENKA BUBEN, Pianist

Who will be heard in a program of the Beringer Musical Club next Thursday evening, at Century Club Hall

when I do, there will be something interesting to note in his readings. "Don't call me a pianist or a musician," he said with a smile half-humorous and half-serious. "If I am anything, I am an artist expressing myself through music. Is that a new category? Surely, one can be creative through music without being a composer. Believing that, I have always refused to study interpretation. Since I wish to express my own ideas, why should I try to acquire from others their interpretations? That would be merely to imitate mannerisms and borrow thoughts. What I am after is the expression of my individuality.

"You are going to make an impressive assault on the musical public in New York," I remarked. "Is that the result of calculation or accident?" "Very definitely calculated," he replied. "I have not played in public since I left here. I have worked hard and have had a very wonderful success, without being in the public eye. People of influence have been very kind to me, and through the opportunities which they gave me, I have played for musicians and managers and won my contracts."

Seyffarth was born in Norway and was brought to San Francisco at an early age. It was here that he had his schooling and his musical education after he had realized at the age of eighteen that it was music he needed. He met with discouragement and opposition from the start. For long, no teacher could be found who would believe that he could start at eighteen to acquire the technique of a concert pianist. It was George Kruger who saw in him the latent talent and the mentality of the artist and began his training. But the road was not smooth even then, for there were other obstacles to be overcome. "They were terrible years," he said, "years of denial, delay and despair. I want to forget them. Now I found myself, I believe, and come into my own. Music is a necessity of expression to me. My playing is giving forth of what

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I am as an artist, as a consciousness—not the mere rendition of piano classics."

After leaving San Francisco, he studied for a time with Leopold Godowsky and Sigismund Stokowski in New York. He is in California now primarily for a rest before the opening of the season, but while he is here he will play in the Greek Theatre and at a Sunday morning recital at the Fairmont, besides appearing before several musical societies.

MISS Z. W. POTTER DEDICATES NEW OFFICE

A very delightful affair marked the opening of new office quarters in the Sherman, Clay & Co. building, Oakland, of Miss Z. W. Potter, concert manager of that city, on Saturday afternoon of April 28. An informal program of music took place throughout the hours of receiving from 3 to 5:30, in which appeared Mme. Jelica, soprano; Orley See, violinist; R. E. Kern, baritone; Miss Rebecca Haight, cellist; Miss Alice Thomas, violinist; Miss Dolores Leonhardt; Albert King and Miss Esther Hjelte, pianists. Miss Potter was assisted in receiving by Miss Margaret Poore, Miss Esther Macomber, Miss Blanche Kummer, Miss Alice Bumbaugh, Miss Alice Eggers and Miss Lulu Merchant.

RECITAL FOR TWO PIANOFORTES

Miss Zdenka Bubén and Miss Charlotte Hbscher, pianists, and Miss M. Monica Heffernan, mezzo contralto, three well known members of the Beringer Musical Club, will give a recital at Century Club Hall, corner Franklin and Sutter streets, Thursday evening, May 15th. Miss Zdenka Bubén and Miss Charlotte Hbscher will be heard in a program of compositions for two pianofortes, including Schubert's Impromptu in B flat, arranged as variations by Muller-Reuter, Weber's Invitation to the Dance in Weingartner's arrangement, Polonaise from the opera Mignon, arranged by Joseph Beringer, Saint-Saens' Death Dance and Slavonic Dance by Dvorak. Miss M. Monica Heffernan will sing four groups of songs, including selections in French, Spanish and English.

WAGER SWAYNE ARRIVES

Wager Swayne arrived in San Francisco a few days ago after a delightful motor trip from Los Angeles and is pleasantly established at the Hotel Clift preparatory to locating in a permanent residence studio. He was accompanied by a coterie of pupils, some of whom have followed him from Paris and New York, and the party is enthusiastic over the beauties of this region, and is anticipating a year of unalloyed pleasure in the splendid work which is such a feature of the Swayne classes. Swayne has inspected several attractive studios in the exclusive residential portions of San Francisco, and will soon be ready to plunge into his teaching, to the great delight of a long list of waiting pupils, which comprises some of the most talented and well known pianists in this region. A round of festivities has also been planned in his honor, the music-lovers of San Francisco being eager to meet this distinguished musician, who is such a welcome guest in our musical community. Swayne was lavishly entertained in Los Angeles prior to his departure, an especially brilliant function being a reception and tea given in his honor by Mrs. Gertrude Ross, the popular composer, who is one of his most valued pupils. On this occasion a fine musical program was rendered, including two songs by Mrs. Ross, "The Open Road," and "A Golden Thought," sung by Miss Mary Gowans, and "The Cowboy's Ride," also by Mrs. Ross, dedicated to Wager Swayne, and played by Miss Marion Frayser, another gifted pupil, who followed him from the east.

The guests numbered many of the most prominent musical and society folk of Los Angeles, among them being Mr. and Mrs. Thilo Becker, Mr. and Mrs. Vernon Spencer, Mrs. Elsa Cross, Mrs. Mary Brown Reed, Miss Gertrude Cohan, Miss Josephine LeConte Neilson of Philadelphia, Miss Mary Gowans, Mr. Harold Webster, Miss Jeanne Redman, Mrs. Florence Lawrence, Miss Mary O'Donoghue, Miss Jennie Winston, Mrs. John Franklin, Mr. Homer Grunn, Mrs. Adolph Koebig, Mrs. Elizabeth Eichelberger, Mr. and Mrs. Clarence Gunstlin of Santa Ana, Miss Marion Frayser, Mrs. Marygold, Mrs. F. H. Stearns of Detroit and Olga Steeb.

JOHN MCCORMACK'S CONCERT

John McCormack, the famous tenor, who has done more to make concerts a great popular relaxation than any other artist of this or perhaps any other generation, will be heard in wonderful programs in the Exposition Auditorium tomorrow and also next Sunday afternoon (May 11th and 18th) at 2:30 sharp. The box offices will open at the Exposition Auditorium at 10 a. m. sharp and the doors will be opened at 1 p. m. The concerts are under the capable management of Frank W. Healy, which is an assurance that all the details necessary for the proper handling of a great crowd will be taken care of.

McCormack's history as a singer is an open book. "God meant that he should sing," wrote Pierre V. R. Key, who has transcribed "John McCormack, His Own Life Story," soon to be published. "He was born with the voice and talent supreme." Vincent O'Brien, director of the Marlborough Cathedral Choir, Dublin, gave him his first vocal tuition, and on May 14, 1903, he won the gold medal in the tenor contest held in Dublin and open to all residents of the British Isles. Miss Lily Foley, a young singer whom McCormack had not previously met, but who, three years later, became Mrs. John McCormack, won the gold medal for soprano. McCormack spent two and one-half years in Italy with the celebrated maestro Sabbatini, acquiring there the fine Italian legato and the perfect phrasing which make him such a model of natural expression and of the half-forgotten traditions of the world's great lyric tenors. McCormack, of whom a well-known critic wrote: "He has the unsullied lyric voice with its tender grace and melting sweetness" was always pointed out by Sabbatini as "The nearest of all to the perfect method of voice production." The most marked of the McCormack qualities that contribute to his greatness are rare beauty of voice, captivating beauty of style, culture, temperament, emotional warmth, persuasive grace, attractive personality and enunciation so perfect that every word is distinctly understood.

California, and particularly San Francisco, which has, since the days when the Franciscan fathers first trod this

earthly Paradise, heard the greatest singers of the world, loves and reveres John McCormack. He has been coming to us for several years and it is hoped that the final day, when he will cease coming to us, will be long delayed.

Not alone is John McCormack the greatest figure on the world's concert stage, and not alone is it no exaggeration to say that he has an audience of one hundred millions, when one takes into consideration the huge numbers who hear his Victor records all over the world, but his artistic triumphs in grand opera and as soloist with the great symphony orchestras have been epoch-making. No less an authority than Karleton Hackett of the Chicago Evening Post declared that "He (McCormack) is the greatest classic singer of the day."

FAREWELL TO HANA SHIMOZUMI

A most interesting musical event will take place during the coming week. A Japanese Evening will be given under the direction of Jessica Colbert at the Scottish Rite Auditorium on next Friday evening, May 16. The concert is to be a farewell benefit for Hana Shimozumui, the talented young soprano, who is leaving late in May for New York, where she will coach for her coming debut in the operatic world. A well known and successful eastern impresario has engaged Miss Shimozumui to sing important leading roles in his company. Early during the coming season the little Japanese singer, who has been a great favorite here in California, will be heard in one of the principal theatres of New York City. It is an unusual opportunity for so young an artist and her many friends are delighted to know that she is to have such a splendid beginning and are showering her with congratulations.

Miss Shimozumui will be assisted at her concert by Shunzu Mitano, pianist, and T. M. Tomita, violoncellist. A novelty Koto number will be played by Japanese children pupils of Mrs. Nakamura.

Mr. Mitano is a distinguished pianist who studied music with an American teacher in Japan. He came to this country when about seventeen years old and went to Chicago to study music at Bush Temple, later graduating from the Chicago Balatka Musical College. While there he won a diamond medal in a piano playing contest. He is much interested in the development of music in Japan and will return there to concertize early next year. Mr. Tomita, the violoncellist, who has been touring with Mr. Mitano, has only been in America for a short time and is rapidly gaining recognition as a splendid musician. The complete program follows: (a) Entrance Song from Mme. Butterfly (Puccini), (b) Un Bel Di from Mme. Butterfly (Puccini), (c) All My Heart Ashes from Sayonara Cycle (Cadman), (d) The Wild Dove Cries from Sayonara Cycle (Cadman); (a) Prelude (Rachmaninoff), (b) Waltz (Chopin), (c) Minuet (Paderewski); (a) Se Saran Rose (Arditi), (b) Plage Amata (Gluck), (c) Gavotte from Manon (Massenet), (d) Psyche (Paladilhe); (a) Novelty Koto Number (Sakura), Japanese children, pupils of Mrs. M. Nakamura; (a) Lamento (Gabriel-Marie), (b) Orientale (Cui), (c) Gavotte (Lee); (a) A Birthday (Woodman), (b) A Bird (Fiske), (c) The Captive Lark (Ronald), (d) Le Nil (Renaud), Cello obligato by Mr. Tomita.

MUNICIPAL ORGAN RECITAL

At Edwin H. Lemare's organ recital Sunday evening in the Exposition Auditorium the vocal soloist will be Andre Ferrier, tenor, from the Opera Comique of Paris. Lemare will play the following selections on the city's big organ: Aria, written by for the G string (Bach), Vorspiel—"Parsifal" (Wagner), (a) The Sigh, (b) The Smile (Bernard Johnson), Fugue on the name B-A-C-H (Liszt). Improvisation on a brief theme submitted by some person in the audience. Ferrier's songs are as follows: Aria from "L'Africaine" (Meyerbeer); "Printemps Nouveau" (P. Vidal); "Spring and You" (Andersen); "Le Roi d'Ys" (Lalo); "Maggi," popular Provencal song. Mrs. R. Muzzy Conniston will be the piano accompanist. The recital begins at 8:30. A nominal charge of 10 cents is made for admission.

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ORPHEUM

Next week will be the last of Annette Kellerman, who is scoring one of the greatest successes in the history of Orpheum vaudeville. A great new show will also be presented. Homer B. Mason and Marguerite Keeler, who are always a delight, are sure of a cordial welcome. They will appear in their latest success written for them by Porter Emerson Browne and entitled "A Travesty on the Eternal Triangle." Hitherto "The Eternal Triangle" has figured seriously on the stage, but Mr. Browne and Mason and Keeler use it for fun and with most enjoyable results.

Bessie Browning, one of vaudeville's most popular singing comedienne, entertitles her offering "Back Again," which is the name of one of her greatest song hits. Her numbers are interspersed with impersonations and she contributes a most pleasant fifteen minutes entertainment. Jack Clifford and Miriam Wills will present a humorous farce called "At Jasper Junction," in which Mr. Clifford furnishes a remarkably clever and accurate sketch of a rural ticket agent and Miss Wills is vivacious and attractive as "the live passenger in a dead town." Harry and Emmie Larned are comedians and cyclists who give a remarkably clever and highly diverting performance on wheels.

Jules Le Rue and Jean Dupre are described as "Parisian Sand Artists." With the sand dried by the process of an oven so that there is no color combination that cannot be produced, representations of famous canvases are presented. This is accomplished with lightning rapidity and in the few minutes they appear on the stage four large pictures are made. Edythe and Eddie Adair will repeat their comedy hit, "The Bootshop" and the latest series of the Hearst Weekly Motion Pictures will also be presented. A special feature of this novel and fascinating bill will be the Italian comedians, Clark and Verdi, who are always welcome visitors, for they are responsible for one of the cleverest and most entertaining acts in vaudeville.

ALCAZAR

The Overland Limited farce "Excuse Me," written by Rupert Hughes before he donned Major's uniform and rushed to the defense of his country as a military news censor, will provide mile a

minute merriment when acted by the expert new Alcazar farceurs the week commencing next Sunday matinee. It depicts travel conditions before the war and will be acted as written, for it is too shriekingly funny to be marred by revision. The action all passes in a sleeping car and observation car and will be staged with absolute realism as the Pullman company have stripped two cars of their interior equipments and loaned these to the Alcazar by government permission. The story of the young couple with a marriage license, but no certificate, rushing madly across the continent from Chicago to Reno, crowded into companionship with a jumble of eccentric characters, including numerous divorce seekers, fairly rings with laughter every rail length of the way. Walter P. Richardson, a leading man who believes in versatility, makes his first appearance in black-face as the amiably autocratic porter. Belle Bennett is the adorable, hysterical little bride expectant, with a spoonful of brains and an armful of fluffy poodle dog, who pulls the bell cord and stops the train when her pet is banished to the baggage car. Thomas Chatterton is the distracted bridegroom; Henry Shumer the well pickled Jimmy Wellington; Emily Pinter the divorce hunting hilarious Overland traveler. In preparation to follow is "Never Say Die," a classic among farcical comedies originally acted by William Collier and more recently by Nat C. Goodwin.

CURRAN THEATRE

On Sunday, May 11, the vastly entertaining motion picture of the famous comedy, "The Better 'Ole," enters upon the second and final week of its successful Curran Theatre engagement. Having its inspiration in Captain Bairnsfather's internationally-known cartoons of Old Bill, Bert, Alf and the other droll heroes of the trenches, "The Better 'Ole" is something decidedly unique among entertainments in celluloid. The English Tommy is shown in his merriest moments, and the tragedy of the war is never permitted to over-intrude. "The Better 'Ole" picture is essentially a comedy and yet, withal, a thoroughly true and human representation of the English Tommy at the front.

The picture was made by the original English company which first pro-

duced the play in London, where it ran for eight hundred performances. Captain Bairnsfather himself directed the taking of the picture. "The Better 'Ole" is elaborately presented at the Curran. A prologue is given, showing an realistic trench scene in which Lieut. J. S. Dagger, "The Lauder of the Trenches," tells some humorous dugout stories and gives a clever song-recitation called "Fritz." Vladimir Shavitch is in charge of the special "Better 'Ole" music, which is rendered vocally and instrumentally.

On Monday, May 19, comes the much-discussed musical play, "Maytime," with the New York cast, headed by John Charles Thomas, Carolyn Thomson and John T. Murray.

FAIRMONT HOTEL PROGRAMS

Vanda Hoff is once more the reigning sensation in Rainbow Lane at the Fairmont Hotel, the series of nature dances that she is giving every evening except Sunday being one of the most novel ever presented by any dancer who ever came to San Francisco. Vanda Hoff is the epitome of refinement and while her costumes are scant there is no hint of vulgarity in her performances. A newcomer to the hotel at the top of the town, Valentina Zimina, the Russian singer, who accompanies herself on the guitar, has become an immediate favorite and she is compelled to sing several numbers every evening. The girls of the Follies are all pretty and clever, while their costumes, designed by Fanchon, are marvels of the modiste's art. Rudy Seiger, director of music and entertainment for the Linnard hotels, gives a pleasing hour and a half of music every afternoon in the Laurel Court, while tea is served, and his Sunday night Lobby Concerts are very popular. Harriet Bennett, soprano, will be the vocal soloist of this Sunday's concert.

Six very interesting and varied groups of songs will be sung by Harriet Bennett, soprano, at the Fairmont Lobby Concert this Sunday evening at 8:45, her selections being: Recitative and Ballatella, "Pagliacci" (Leoncavallo); English Songs—(a) God Keep You (manuscript), (Towner), (b) An Old Fashioned Maid (manuscript), (Schwartz), (c) Speak To Me (Zucca), (d) If Flowers Could Speak (Zucca); Bergettes of the Eighteenth Century (Old

French), (Weckerlin), (a) Mama-dites-moi, (b) Bergere Legere, (c) Nanette, (d) Chantons les Amours de Jean; Three Songs from "A Child's Spring Day" (Grondahl), (a) Spring Morning in the Wood, (b) Flower Gathering, (c) Blue Flowers; Songs of the Pyrenees (Spanish Folk Songs), (a) La Gitana (Mourning Song), (b) Dodo (Cradle Song), (c) Terista Mia, Gai Papillon (Hawley).

The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Fantasia from "La Boheme" (Puccini), Reconciliation (Drigo), Selection of Neapolitan Songs, (a) Soliloquy of a Hermit (for muted strings), (Rudy Seiger), (b) Song of the Morning (Rudy Seiger), (c) Berceuse (Rudy Seiger), Overture, "William Tell" (Rossini). Mabel Hughes Baalman will play the accompaniments for the singer.

Blanche Hamilton Fox, the well-known mezzo-soprano, will be the vocalist of the concert in the Palm Court of the Palace Hotel, this Sunday evening at seven o'clock. The augmented orchestra of twenty-five musicians, will, as usual, be under the direction of Rudy Seiger, and the program follows: "Better 'Ole" Selections (Lange), Chinese Lullaby (Bowers), Valse Espana (Waldteufel), Suite from "Sigurd Jorsalfar" (Grieg), Aria from "Samson et Dalila" (Saint-Saens), Blanche Hamilton Fox; Selection, "The Singing Girl" (Herbert); Characteristic Suite, / "Silhouettes" (Henry Hadley); Songs, (a) Agnus Dei (Bizet), (b) Fragrance of the Rose (Clough-Leighter), (c) Vola, o'serenata (Tosti), Blanche Hamilton Fox; Overture, "Orpheus" (Offenbach). The piano accompaniments for Mme. Fox will be played by John Smith.

The open-air theatre on the slopes of Mt. Tamalpais will be the Mecca of lovers of art and the open Sunday, May 18, when the seventh annual presentation of the Mountain Players will take place. This year the offering will be Joaquin Miller's three-act play, "Tally-Ho," originally played by Joseph Jefferson. Incidental to the drama there will be a big community sing of songs of "The Days of Fortynine," and the cast will be headed by Juanita Miller, daughter of the playwright, the other players including Vincent Duffy, D. T. Tothoro, Fred W. Smith, Harvey Hansen, Sidney Schlessinger, Russel Stimel and Virginia Whitehead.



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PREPARATIONS FOR NEXT NEW YORK SEASON

Campanini Goes Abroad For More Talent—Morris Gest to be an Impresario—Spanish Grand Opera and English Opera Comique

New York, May 4.—At the Park Circle Theatre the Teatro Espanol last Monday night presented "Los Bohemios" as a substitute for "Maruxa," its first week's offering. The music of "Los Bohemios" is by the same composer, Amadeo Vives, but is livelier. It is more entertaining, even to those who do not understand Spanish. Between acts the audience remained seated while Maestro Fernando L. Cabello and his musicians rendered popular Spanish selections. The review, "Cielo Espanol," following the operetta, is one of the best musical reviews on Broadway.

Things went well until last Wednesday night, when the singers and the orchestra quit because the "ghost" did not walk. Money was refunded at the box office to all the disappointed patrons. Apparently the management had selected an inopportune season for the launching of Spanish opera.

The Commonwealth Opera Company produced the "Pirates of Penzance" at the Brooklyn Academy of Music last Monday night, with Florence Macbeth as Mabel, making her first appearance in that kind of opera. Warren Proctor was Frederic. Herbert Waterous, the pirate king; Josephine Jacoby, Ruth, and Mabel Pierce, Gladys Caldwell and Sylvia Tell as the daughters. Joseph Willard made a good lieutenant and William Danforth a humorous sergeant. Under the direction of William G. Stewart, who for so many years produced light and grand opera for Col. Savage, the Commonwealth Opera Co. has thus far made good in its aims.

The Young Men's Symphony Orchestra, founded by the late Alfred Seligman for training young orchestral players and conducted by Arnold Volpe, gave a concert in Aeolian Hall Sunday afternoon. The program comprised Beethoven's fifth symphony, Grieg's piano concerto and Goldmark's "Sakuntala" overture. The soloist was Hyman Rovinsky of New York. He showed piano talent.

A concert was given last Monday afternoon in the picture gallery of Mr. and Mrs. Vincent Astor's house, 840 Fifth avenue, for the benefit of the Children's Orthopedic Ward of the Post-Graduate Hospital, at which \$3,000 was cleared. Miss May Peterson, soprano, and Reinold Werrenrath of the Metropolitan Opera sang, and at the piano were Francis Moore and Harry Spies. Miss Peterson sang a group of French songs by Widor, Fauré, Massenet and Hue; also several English and old Scotch songs and a negro spiritual. "The Ol' Ark's a Moverin'." Mr. Werrenrath's numbers included the prologue to "Pagliacci," French and English songs familiar to his repertoire. All society was there.

The notes of great artists have frequently been golden in more senses than one, but Jascha Heifetz and S. Rachmaninoff made a record for big earnings at the Metropolitan Opera House last Monday night, when the violinist got \$500,000 for the Victory Loan with his performance of Schubert's "Ave Maria," and the pianist swelled the amount by \$1,200,000 just by playing his own Prelude in C sharp minor. The rally was staged by the Allied Music Division of the loan committee, and it brought the total of this division up to \$7,816,000, which is considerably in excess of its quota of \$2,750,000.

Cleofonte Campanini, general director of the Chicago Opera Association, sailed for Italy on the steamship Rotterdam, where he will complete his plans for the coming season. Before sailing Mr. Campanini announced that Mme. Galli-Curci would be with the company next season, both in New York and Chicago, as would Mary Garden and Rosa Raisa, the dramatic soprano. Yvonne Gall, Tamaki Miura and Florence Macbeth will again be with the company, as will Alessandro Dolei, George Baklanoff and Charles Fontaine. Mr. Campanini announces that he has secured already for next season Gino Marinuzzi, a conductor well known in Italy and South America; Edward Johnson, an American dramatic tenor who has been singing abroad during the last decade, and Tito Schipa, a young lyric tenor.

In Carnegie Hall Wednesday evening the reproducing piano demonstrated anew the high degree of proficiency to which a "mechanical piano" can be brought. The orchestra of the Philharmonic Society, led by Josef Stransky, and Leo Ornstein, the distinguished pianist, assisted the mechanical piano in the program. The tests of the occasion were two. In the first the automatic played the first movement of Mendelssohn's G minor piano concerto, as recorded by Mr. Ornstein, and then Mr. Ornstein substituted himself for his record in the remaining movements. In the second test Mr. Ornstein himself played Chopin's F sharp nocturne and then the instrument played the Ornstein record of that piece.

Olga Samaroff, pianist, and Hans Kindler, cellist, were heard in concert Thursday evening in Aeolian Hall. Mme. Samaroff is in private life Mrs. Leopold Stokowski, wife of the conductor of the Philadelphia Orchestra, and Mr. Kindler is the first cellist of that same organization. Both are well known as solo performers, but had not been heard here together before. Their program consisted of the Brahms sonata in E minor for piano and cello, the C major suite of Bach for cello unaccompanied, and the C minor sonata of Saint-Saens for both instruments. The entertainment was artistic and was well received.

John Powell, composer, and George Harris, a singer and translator of Russian songs, are engaged upon the

production of an opera based upon the biblical tale of Judith and Holofernes. In speaking of an opera on this subject Mr. Powell said: "The great need American composers have is the ability to write for the stage. What the Italians always seem to have eludes the American composer. No matter how weak the average Italian opera may be from the standpoint of musical content, at least it possesses certain theatrical qualities. For this reason, many an Italian opera has won a measure of success its music never justified. And even in the greatest works—'Aida,' for example—the purely theatrical has not been scorned. As for Wagner his music dramas are filled with theatrical stunts."

Morris Gest has returned from Paris, bringing the American rights for the production of "Aphrodite," founded on the novel by Pierre Louys, with libretto by Pierre Frondale and music by Henri Frevier.

"The greatest novelty that I have brought back from Europe is 'Aphrodite,'" said Mr. Gest, "but how I am going to get away with it in New York I don't know. It is going to be done as nearly as possible like the original production in Paris. I have made arrangements for the premiere at the Century Theatre in the fall. But I have not as yet succeeded in finding the woman to play the part of the Goddess of Love, one of the most thrilling portrayals of passion and beauty I have ever seen on the stage."

Nella Bergen, who was the fourth wife of De Wolf Hopper and a co-star with him in "El Capitan" and other famous comic operas twenty years ago, died of pneumonia on April 25 in the home of Mr. and Mrs. S. R. Kahn at Freeport, L. J. Her death followed a brief illness. She retired in 1913. Burial was in the Catholic Cemetery at Westbury. Many messages of condolence were received, including one from De Wolf Hopper.

Musical plays continued at the theatres are "Monte Cristo, Jr.," at the Winter Garden; "Come Along," at the Nora Bayes; "Oh, My Dear," at the Thirty-ninth Street; "Take It From Me," at the Forty-fourth Street; "Good Morning, Judge," at the Shubert; "Tumble In," at the Selwyn; "Somebody's Sweetheart," at the Central; "Some Time" at the Casino; "The Velvet Lady," at the New Amsterdam; "The Royal Vagabond," at the Cohan & Harris; "A Prince There Was," at the Cohan, and "Listen, Lester," at the Knickerbocker.

Gavin Dhu High.

Geraldine Farrar, at the conclusion of her final performance this season at the Metropolitan (in "Madam Butterfly") said it was not the time perhaps for Victory bond propaganda but that she and her little dog were going out to California to work for the Victory bond drive, and she hoped each one in the audience was going to do his share too for the cause. The demonstrations finally closed when the asbestos curtain, which had been lowered, was raised and the popular singer appeared in a simple pink gown while waving a large scarlet picture hat. She now told the audience that "the family" were all there with her and then she withdrew to bring her husband, Lou Tellegen, with her before the curtain. The result of this was that he ardently embraced and kissed her, to the evident delight of the spectators.

The directors of the Schola Cantorum of New York announce that the chorus will continue under the leadership of Kurt Schindler. Mr. Schindler had tendered his resignation, so as to leave him free to go to Russia for personal reasons, but he has been persuaded to withdraw it in the hope that he will be able to return to this country to resume his work next season.

The Letz Quartet gave its final concert of the season in Aeolian Hall Tuesday evening. The program consisted of Brahms's quartet in C minor, opus 51, No. 1; Fritz Kreisler's quartet in A minor, and Cesar Franck's piano quintet, with Ossip Gabrilowitsch as the pianist. Mr. Kreisler's composition, which was completed at White Sulphur Springs in March of the present year, is new and was played for the first time in public. Mr. Letz and his associates played the quartette admirably. The audience included many professional musicians. After the war is over and others take up the works of Austrians, Mr. Kreisler's music may make a tour of the country.

Sue Harvard, soprano, gave her second recital last Monday evening in Aeolian Hall. Her program was unconventional. Her most satisfying achievement was the delivery of the unaccompanied air, "Piesnia lubashli," from Rimsky-Korsakov's opera, "The Tsar's Bride." Miss Harvard showed considerable improvement in tone production.

AN APPRECIATION OF SAMUEL D. MAYER

In honor of his forty-seventh anniversary as organist of the First Congregational Church, Samuel D. Mayer received a hearty appreciation from the church last Sunday, May 4th, in the form of a quartet, "It is a Good Thing to Give Thanks," composed specially for Mr. Mayer by Dr. H. J. Stewart, and also an article of congratulation in the Church Calendar as follows:

Forty-seven years ago the First Congregational Church opened its doors upon the site it now occupies and where we are gathered this morning. One of the unique features of the occasion was the seating of a young man who combined a beautiful tenor voice with a rare gift of interpreting church music upon the organ, and forty-three years in all weathers and almost without a break, Mr. Samuel D. Mayer was found in his place every Sunday morning and evening. He celebrates the forty-seventh anniversary of that occasion by presiding at the organ in the services of today. We congratulate him and wish him every blessing that heaven can bestow upon one who has lifted many a

soul into higher aspirations by his sympathetic interpretation of the spiritual element in music. May he be with us for many years to come.

NEW TREATISE ON THE VIOLIN BY GRUENBERG

Truly Scientific Work on "Violin Teaching and Violin Study" by Eugene Gruenberg, Head of the Normal Department of the New England Conservatory

By GEORGE BOOSINGER EDWARDS

"The greatest discovery of the Nineteenth Century," says Professor Dewey, "is the suspended judgment." The suspended judgment, instead of asserting an opinion, joining in controversy, insisting upon issues; instead of these, suspended judgment is concerned that all the opinions on a given subject shall be given an adequate hearing. It is in this spirit that the greatest of recent scientific works in medicine, biology, sociology and psychology have been written. Every authority is welcomed for the fresh light he may throw on the subject in question, the author of the books claiming but little space for their own opinions in order that readers may be left free to form theirs, and to select the points of view for their practice which best accord with their personal experience.

The scientific method is naturally finding its way into musical literature, and one of the best examples of the new manner is Eugene Gruenberg's "Violin Teaching and Violin Study," recently issued by Carl Fischer. The author's selection and arrangement of topics is evidently his own, but in connection with each subject the various authorities of the past are quoted, usually ranging from one extreme to the other and followed by a common sense interpretation (forming a middle ground) by Mr. Gruenberg. For there is always good authority on every side of every question. Among the famous opinions he quotes are Geminiani (pupil of Corelli), Leopold Mozart (father of the composer), who taught the resting of the right side of the violin under the chin instead of the left, Campagnoli, Baillet, Mazas, Spohr, Beriot, Alard, Leonard, Danola, Kayser, David, Singer, Seifritz.

The general introduction is of value to all teachers and students of music, covering as it does in a particularly fresh and vital way the subjects of "teaching as an art," "the pupil's individuality," and "the correct manner of practicing," the argument at the last being that pupils would not be so loth to practice as they proverbially are if only the teachers would outline a method of practicing, allotting a certain amount of time to each portion of the lesson and giving suggestions of how to go to work.

A preface by Fritz Kreisler gives an interesting personal touch on how the book came to be written, and of his association with Winternitz, Kneisel and Gruenberg, fellow students and graduates of the particular school to the principles of which the book is dedicated.

"THE ELIJAH" AT THE GREEK THEATRE

Negotiations are proceeding between Paul Steindorff, who will direct the production of the oratorio "Elijah" in the Greek Theatre at Berkeley on June 21 and two of the most capable baritones in the country to sing the title role. Steindorff is determined that lack of balance shall not mar the felicities of the occasion, and since Mme. Schumann-Heink is to sing the alto part, he is especially anxious to find a baritone who will fittingly round out the quartet.

That the part, made famous in this country by David Bispham and others, is especially to the liking of baritone singers is indicated by the number of applications from western vocalists which Steindorff has received. One of the men with whom he is negotiating is in the East, the other on this coast, but until definite arrangements have been completed he does not desire to announce the name of either.

Mme. Schumann-Heink's appearance here in June will bring her to the bay section twice in one year. The great diva is to sing in concert recital through the west the first of 1920. For the past season her recitals have been more successful than ever before. Many of them have been in assistance to the government in its bond campaigns and at welcomes to the boys returning from abroad, and on every occasion the auditoriums where she has sung have been inadequate to the crowds asking admission.

WELL MERITED TRIBUTE TO CLARENCE EDDY

In the Chicago Diapason of May 1st we find a well merited editorial tribute to Clarence Eddy, the distinguished American organist. The following brief but direct expression of opinion will remind the readers of the Pacific Coast Musical Review of similar acknowledgements of Mr. Eddy's world-wide renown published in this paper on several occasions. Says the Diapason: Looking over the column headed "Twenty Years Ago Today" in one of the Chicago afternoon newspapers the other day, we came upon this: "Clarence Eddy has been appointed organist for the United States at the Paris exposition."

There are few other men in America—if, indeed, there are any others—who have done as much to spread the love of organ music in the entire world as has Clarence Eddy. Therefore it will be a real pleasure to welcome him back to Chicago, where he is to pass the summer months. Mr. Eddy achieved fame here and in Paris. He never has permitted grass to grow under his feet. His life has been one of constant activity, and all his activity has been of the kind that counts. Though not in Chicago much in recent years, we are proud to say that Mr. Eddy is of Chicago and always will be.

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For the second concert of its forty-second season, on Tuesday evening, May 6th, at the Scottish Rite Auditorium the Loring Club announced a most attractive program, which included the cycle of pastorals entitled in Springtime by the celebrated English composer, A. Herbert Brewer, for soprano solo and chorus of men's voices, with accompaniment of strings and piano, in which the club had the assistance of Madame Jomelli as soloist. Another group of exceptional interest in this program was that entitled Two Songs of the Sea, comprising Wallace A. Sabin's setting of John Massfield's poem Sea Fever and Charles Villiers Stanford's setting of Henry Newbolt's The Little Admiral for solo baritone and chorus of men's voices with accompaniment of strings and piano, the soloist in which will be Mr. O. Roehling. In addition to Frank E. Sawyer's Waken Lords and Ladies Gay and Gerard P. Cobb's If Doughy Deeds, the club sang a number of compositions, a capella including Brewer's I Fear Thy Kisses Gentle Maiden and Henry Hadley's The Lucky Horse Shoe.

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At a recent characteristic entertainment given in honor of the opening of The Garden of Armenia in Berkeley, Gabrielle Southard, a gifted and exceptionally intelligent soprano, student of Mme. M. Tromboni, aroused great enthusiasm by reason of her realistic and impressive interpretation of Oriental songs. She sang every number in the original language for which the songs were written, and the program presented on this occasion was as follows: Arabic Love Song (with flute obligato); Prayer of the Dervish; Armenian Lullaby; Persian Song (with Tom-Tom accompaniment); Beyond the Pale (with tambourine accompaniment); The Moving Finger Writes.

When Miss Southard first attempted to sing these compositions, a prominent Oriental merchant, who also is a connoisseur of Oriental music, was not particularly impressed at the start. He stated that while the interpretation may sound well and convincing to Occidental ears, they represented only a fanciful imitation of the music as interpreted in Oriental countries. But when this same connoisseur heard Miss Southard at a later occasion, after she had thoroughly studied her subject, he became intensely interested. And Miss Southard has the satisfaction to receive the endorsement of such authorities as Mr. Serallian, the distinguished Armenian artist, and Mr. Avalian, the well known Armenian singer, both of whom approve of the realistic style employed by Miss Southard and have taken sufficient interest in her work to coach her in the adequate expression of Armenian songs.

Prior to her appearance at the opening of the Armenian Garden in Berkeley, Miss Southard had already established herself in the good opinion of our concert goers by appearing with success in programs comprised of the representative songs of modern and old song literature studied with success under the able tutelage of Mme. M. Tromboni. She appeared before the Women's Press Association, the Writers' Club, at the Emerson Studios, before the Music Teachers' Association, before the Outdoor Club in Mill Valley, before the Sausalito Musical Club and numerous times at the various military encampments. Her programs of Oriental music consist of songs written in Arabian, Turkish and Armenian, and she sings them not only in the original language, but according to the modulation and unique mode of expression used by the respective peoples.

Regarding the adequate interpretation of these Oriental songs, Mr. Parney, the connoisseur already mentioned in the beginning of this article, says: "Singing Oriental songs requires more than the mere knowledge of the songs themselves. It requires of the singer a thorough understanding of the customs and life of the people who have written the music and who originally interpreted it. The Oriental song is

essentially intimate in style. It is the medium through which the singer expresses the fluctuating emotions of his heart. Therefore the song being a flexible expression, changing according to the inspiration or the immediate mood of the singer, the composition is rarely recorded in writing, but is transmitted by word of mouth to the people, and thus lives in their minds. In some respects the songs mirror the Oriental's moods like the famous rugs."

Miss Southard also has written and expressed some decidedly valuable opinions regarding the characteris-



GABRIELLE SOUTHARD
The Skillful and Talented Soprano Soloist,
student of Mme. M. Tromboni, who has
been greatly in demand of late

tics of the Oriental songs and among other things she says: "When I undertook the task of singing a group of Oriental songs at one of Madame Tromboni's studio recitals, I searched for local color, visiting many places where I could meet Oriental people, persistently gathering detail after detail, until my performances stood out in realistic truism. The latest song—an Armenian lullaby—was given to me without notes, by an Armenian artist. It proved no easy task to acquire the correct atmosphere, since there are so many shades of intonation to be observed—quirks as I call them—that are hardly perceptible to Occidental ears. I also ac-

quired the knowledge of customs, dress and modes of life prevalent among native Armenian and Persian women.

"Native Oriental music is essentially primitive in character. The songs are reflections of the political and economic conditions surrounding the lives of the people, and are spontaneous outbursts of their emotions. They portray fleeting conditions of the soul—so called 'soul states'—but do not represent a mere literary conception like an Occidental song does, which requires an accurate interpretation of the composer's idea. The song of the Oriental people is a plastic and living creation, adapting itself always to the particular mood of the singer, and to the particular style of transmitting songs in the latter's native village or community. Thus a song may travel from one locality to another, and receive in each entirely different treatment, but the song continues to be a living portrayal of the vivid emotions exhaled by the seriousness and fervor of the Oriental people.

"The airs are either wild and plaintive or sentimental and melancholic, pitched in the minor key, the variety being dependent upon the ingenuity of the singer. The songs of the interior and mountainous Armenia are very simple and vigorous, reflecting always strong and primitive natures; but as one nears the border of Turkey the songs become embellished with florid passages which are frequently alluded to in Turkish music as 'piroqueting.' These florid embellishments are usually placed around a single note, or the singer may indulge in peculiar nasal chanting (portamento fashion) up and down the scale to express his or her quaint sentiments.

"The instruments for vocal accompaniment among the people include: the violin, a kind of zither, and a long handled guitar—the drum is used merely for rhythmic accentuation. Although the extemporaneous is highly cultivated in singing, yet they do not use harmony of sounds in their concerts, neither in vocal nor in instrumental music. That is to say in solo singing or playing they only use the melody or tenor theme, and never the basso or contralto."

Miss Southard has also studied carefully the fashions in dress among Oriental women and also their particular picturesque mode of graceful motion. By an intelligent and artistic blending of the vocal and physical expressions of the Orient Miss Southard achieves a result that is as realistic as it is delightful.

Nora Bayes sang in "Ladies First" in the Shubert-Kiviera Theatre. "Oh, My Dear" moved to the Thirtieth Street Theatre, following its six months' run at the Princess. Other musical plays continued at the theatres are as follows: "Monte Cristo, Jr.," at the Winter Garden; "Come Along," at the Nora Bayes; "Good Morning, Judge," at the Shubert; "Take It From Me," at the Forty-fourth Street; "Tumble In," at the Selwyn; "Somebody's Sweetheart," at the Central; "Some time," at the Casino; "The Royal Vagabond," at the Cohan & Harris; "The Velvet Lady," at the New Amsterdam, and "Listen Lester" at the Knickerbocker.

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TEN THOUSAND PEOPLE GIVE OVATION TO JOHN McCORMACK

Civic Auditorium Crowded to the Doors Last Sunday Afternoon When Famous Tenor Presents an Excellent Program and Sings With His Well Known Freedom and Pliancy of Voice—Edward Schneider's Matchless Accompaniments Great Features of Concert—Donald McBeath Pleases With Violin

By ALFRED METZGER

JOHN McCORMACK'S drawing power is as great as ever. The Civic Auditorium housed about ten thousand people last Sunday afternoon when the famous Irish tenor returned to this city after his immense Red Cross concert last season. His popularity was amply demonstrated by the enthusiastic ovations he received from his monster audience after each group of songs. As in previous McCormack concerts, the enthusiasm rose toward a climax. The people who go to a McCormack concert want to be thrilled with the melodious simplicity of music. And while McCormack usually sings a few selections to show off his more artistic and intellectual side, he understands his public, which includes musical as well as unmusical people, and gives them what they like. That he makes no mistake in this direction is evidenced by the fact that he can always pack the Civic Auditorium with a frenzied mass that regards this incomparable ballad singer as an idol.

That John McCormack in this respect accomplishes a great deal of good for humanity as well as music can not be questioned by any one familiar with human nature. That he also contributes something of great value to musical advancement also defies contradiction. He most assuredly makes obvious music sound pleasing to the ears of the multitude, and in this he does an inestimable service to the art. His style of singing is absolutely unique and individual, and from the standpoint of vocal art it has many incomparable advantages. For instance, his extremely pure and limpid tenor voice is used with an ease and freedom that in itself represents art in its highest form, while his enunciation has been brought to a point of perfection where emulation on the part of others is decidedly desirable. Anyone who is unable to make himself understood while singing ought to listen to John McCormack and discover for himself how beautiful and how effective it is to sing in a manner that every word and syllable may be understood without unnecessary effort. Those who contend occasionally that McCormack lacks dramatic virility certainly can not have heard him last Sunday, for on several occasions he absolutely thrilled the audience with the force of his dramatic intensity. This was specially true in Edward Schneider's song, a composition of the finest artistic merit, and in the final program number *The Americans Come* by Fay Foster.

From the popular standpoint, Mr. McCormack wins his greatest victories when singing his Irish ballads—or indeed ballads of any kind. We do not know whether Mr. McCormack likes anyone to say that he is the greatest ballad singer in the world as far as the writer is aware of, but surely when it comes to the singing of folk songs, and ballads—compositions just as delightful and important in their way as the most severe classics—we have yet to hear a concert singer now before the public that could do the same justice to them that Mr. McCormack does. Every time we hear him we feel astounded at the ease of his delivery and the sympathetic character of his phrasing. Although you may think you remember how beautiful it sounded when you heard him last, the actual experience is ever a new delight. And for this reason Mr. McCormack has become an institution in this country. He has succeeded in weaving himself into the hearts of millions of people who consider hearing McCormack the

experience of a lifetime—a fleeting hour or two of happiness worthy to be transmitted to their children and children's children. To have accomplished such a great thing is surely worth living for, and Mr. McCormack deserves to be envied by every artist who has not, like himself, touched the heart of the world.

We used to think that outside his ballad singing, Mr. McCormack did not measure up to the higher artistic principles of vocal expression. If this ever was the case he surely has conquered for himself a position worthy of serious consideration on the part of the most fastidious music lovers. He has grown and broadened in his art. The two in-



JOHN McCORMACK

The famous Tenor, who packed the Civic Auditorium last Sunday afternoon and who most likely will do so again tomorrow at his farewell concert under the local direction of Frank W. Healy

troductory numbers of the program, one from Mozart's *Don Giovanni*, with an encore by Handel entitled *Come My Beloved*. In the former he displayed vocal agility worthy of a soprano, and barring a few interferences on the part of an obstreperous obstruction in the throat, which soon afterwards disappeared, McCormack here exhibited a pure display of bel canto which we have not heard improved upon. He still adheres to occasionally holding on to high notes in

(Continued on page 8, column 1)

MANY SUMMER CONCERTS ENLIVEN THE CITY OF NEW YORK

Bodansky Succeeds Varese for the New Symphony Orchestra—Apollo Club Ends Forty-First Season—Caruso's Last Appearance For This Season—William J. Guard Composes New Patriotic Song—Louis Graveure Gives Recital in Aeolian Hall—Paquita Madriguera Gives Piano Recital

By GAVIN DHU HIGH

NEW YORK, May 11.—The summer concerts on the green at Columbia University last season were so successful that a second series, beginning June 2, is to be given this summer by the New York Military Band, under the direction of Edwin Franko Goldman. Concerts will be given for ten weeks on Monday, Wednesday and Friday evenings. The audiences last year often numbered between fifteen and twenty thousand persons a night. Accommodations are being made for many more this season. The concerts will be free to the public. Admission, however, will be by ticket only. Those desiring season tickets of admission send self-ad-

affording enjoyment and education to the large number of "summer school" students the music loving adult public at large is welcome. It is as though the Berkeley grounds of the University of California were transplanted into the middle of San Francisco.

The New Symphony Orchestra gave its postponed second concert Friday evening in Carnegie Hall. The first concert was conducted by Edgar Varese, who resigned immediately afterward. The backers of the organization succeeded in persuading Mr. Gatti-Casazza, impresario of the Metropolitan Opera House, to permit Artur Bodanzky to conduct the second entertainment and they hope he will become the permanent director of the body. The program consisted of the first symphony of Brahms, Berlioz's "Carnival Romain" overture, Debussy's prelude to "The Afternoon of a Faun," the scherzo from Mendelssohn's "Midsummer Night's Dream" music and Wagner's "Tannhauser" overture.

Wilson Lamb, a negro barytone, gave a song recital Friday evening at Aeolian Hall. His program, including art songs, an air from Verdi's "Ernani," Handel's "Hear Me, Ye Winds and Waves," negro spirituals by Burleigh and numbers by Coleridge-Taylor, Brahms and Beach.

His voice is a basso cantante. When he sang songs within his range his use of it was good.

William J. Guard, of the Metropolitan Opera Company, known in two hemispheres for his patriotism and literary gifts, comes to the front once more with a stirring patriotic song, "Our Flag," the words of which were written by Frank Lawrence Jones, of the New York Times. New Yorkers had an opportunity to hear it last Monday at the Victory Way on Park avenue and Fiftieth street, when it was sung by a chorus of 100 boys from Public School 29, Manhattan.

Louis Graveure, the barytone, gave a springtide song recital in Aeolian Hall Saturday evening. He presented a group of Russian songs of Moussorgsky, edited by Kurt Schindler. The five lyrics were of exceptional dramatic value. Four songs by Oscar G. Sonneck on texts of Poe were new and proved to be interesting. There were two songs by Bryceon Treharne, who was at the piano. Lyrics of Byron and Burns, as composed by Scandinavian and German musicians, formed a group, and there was also a set of French songs. His sonorous full low voice contrasted with his thin high voice caused the same kind of criticism here as on the Pacific Coast. Some thought he couldn't help it; others thought he could; but all enjoyed the elaboration of his songs.

The Apollo Club of Brooklyn, the oldest male voice organization in the country, with possibly one exception, closed its forty-first consecutive season Saturday night with its thirty-fifth annual dinner, served at the Manhattan Club. About two hundred members and friends sat down. The Apollo Club in its entire career of forty-one seasons has had but two conductors, the late Dudley Buck and Dr. John Hyatt Brewer, who is still wielding the baton. The club's final concert of the season, with Anna Case as soloist, was given the previous week at the Brooklyn Academy of Music. (Continued on page 8, column 1)

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EIGHTEENTH YEAR

SIR HENRY HONORS COMPOSER CADMAN

Distinguished American Composer Guest of Honor at
Elaborate Luncheon Given in the Owl Room of the
Bohemian Club Attended by Prominent People

Although the distinguished American composer, Charles Wakefield Cadman, during his recent visit to San Francisco was the recipient of numerous social honors in the bay cities none was more appreciated nor more congenial than the informal, though elaborate, luncheon given on Tuesday, May 6, in the Owl Room of the Bohemian Club by Sir Henry Heyman in honor of the famous visitor. The universal esteem and affection in which Sir Henry is held by every distinguished musician visiting this city is not due exclusively to his matchless gifts as an ideal host, but equally so because of his numerous personal traits as a delightful friend and a gentleman by instinct, and also because of his fine artistic and musicianly accomplishments. On this occasion Sir Henry was at his best. He not only gave attention to the choice menu and interesting exchange of scintillating repartee, including an appropriate and happily worded address of welcome, which was responded to in a brilliant fashion by the guest of honor, but suggested the tasteful table decorations, consisting of American Beauty roses that added fragrance to the general social atmosphere.

When it is known that this delightful affair was one of the most successful and enjoyable ever given by Sir Henry Heyman, it will be appreciated that every one of the fortunate invited guests reluctantly took his departure after the host had given the signal for the happy conclusion of this expression of cordiality toward a distinguished American musician. Mr. Cadman endeared himself to every one present because of his evident sincerity, the irresistible charm of his personality and last but by no means least his refreshing modesty—a trait as rare now-a-days as it is welcome. Those invited by Sir Henry to meet Mr. Cadman were: Messrs. Frank P. Deering, Edward F. Schneider, Charles K. Field, Haig Patigian, Domenico Brescia, William S. Rainey, B. Emilio Puyans, Charles G. Yale, Uda Waldrop, Kajetan Attl, Albert Elkus, Pierre Douillet, Horace Britt, Mackenzie Gordon, George Sterling, W. H. Crane, Eugene J. Bates and Louis C. Mulgardt.

LORING CLUB'S SECOND CONCERT OF 42d SEASON

The Loring Club, under the able and musicianly direction of Wallace A. Sabin, gave another successful and enjoyable concert at Scottish Rite Auditorium on Tuesday evening, May 6th, in the presence of a crowded house. This was the second concert of the forty-second season of this fine body of San Francisco's choral forces. One of the important features of this concert was Wallace A. Sabin's Two Songs of the Sea (Sea Fever and The Little Admiral), two graphically contrasting compositions expressing opposite sentiments. One of them is a romantic or emotional song, while the other is more of a work of virile fighting rhythm. Mr. Sabin is always able to secure realism in his music and yet retain sufficient sentiment to surround such realism with the essence of romance or poetry as the case may be. The club sang both songs with fine effect and Mr. Sabin as well as the singers received a well merited ovation.

Frederick Maurer was represented as composer on this program. Three songs of his entitled: I Would My Song Were Like a Star, Nocturne and Her Coming were sung with fine effect by Mme. Jeanne Jomelli. Mme. Jomelli was in excellent voice on this occasion and brought out the depth of sentiment contained in all three of these compositions, which were not only remarkably happy expressions of the ideas of the poet, James B. Kenyon, to whose words they were set, but were melodious and couched in graceful and flowing musical phrases. They are three songs which should find an honored place on all vocal programs of artists capable of investing them with the necessary individuality of expression.

I Would My Song Were Like a Star is dedicated to Miss Doris Kenyon, the poet's daughter, who is a most charming and accomplished moving picture star. It will soon be published by the John Church Company. Her Coming is dedicated to Mme. Jeanne Jomelli and is to appear this June from the press of G. Schirmer of New York. The Nocturne is dedicated to Mr. Maurer's friend, Herman Martonne, and is now in New York for consideration in the splendid care of Huntzinger & Dilworth. The applause was so persistent that Mme. Jomelli had to sing an encore, for which she chose Silver, also dedicated to this distinguished prima donna soprano, the poem being by Walter de la Mare from his children's poems "Peacock Pie."

Mr. Maurer has set six of Mr. Kenyon's poems to music by reason of a friendship between these two congenial spirits. Mr. Kenyon resides in New York and is publishing his complete life's poetry in one volume to be ready for distribution in a month or two. Mr. Maurer's songs, as well as Mr. Kenyon's poems, deserve to enjoy universal favor.

In addition to the compositions of Mr. Sabin's and Mr. Maurer's, the program included: If Doughty Deeds (Gerard F. Cobb); I Fear Thy Kisses Gentle Maiden (A. Herbert Brewer); The Mirror Scene from the Opera Thais, most artistically and impressively rendered by Mme. Jeanne Jomelli; In Springtime (A. Herbert Brewer); consisting of four separate songs—Song of May Morning, Welcome Sweet Pleasure, Power of Music, A Shepherd's Dance; The Lucky Horseshoe (Henr Hadley); Hunting Song (Frank E. Sawyer).

DE MANDIL GIVES TSCHAIKOWSKY PROGRAM

Tivoli Theatre Crowded to Capacity When Distinguished Conductor Presents Excellent Musical Feast—Mme. De Mandil in Classic Spanish Dances

The Tivoli two o'clock concert last Sunday afternoon consisted of a brilliant Tschaiakowsky festival program which attracted a capacity audience that displayed its enthusiasm throughout the rendition of the following program: Coronation March, Orchestra; Vocal solos—Pilgrim's Song and Don Juan's Serenade, Henry L. Perry; Barcarolle, June, from The Seasons, Chanson Sans Paroles, op. 2 No. 3, Romance, op. 5, Orchestra; Organ Recital, Andante Cantabile, from the string quartet op. 11, Uda Waldrop; Overture 1812, Orchestra.

Anyone who has been in the habit of attending these concerts will admit that from an artistic standpoint this was surely the best event yet given under the direction of Dr. De Mandil, and this is saying a great deal. The orchestra was in excellent form and gave these rich, melodious and rhythmically plastic works an interpretation that aroused the enthusiasm of the large audience to an extent that occasionally developed into ovations and cheers. Dr. De Mandil put his whole soul into conducting this program, with the result that he obtained thrilling effects throughout. It was a most delightful event.

Henry L. Perry was in splendid voice, his big, resonant, mellow baritone voice ringing out in finely colored phrases and earning the spontaneous and hearty approval of his listeners. It is quite pleasant to contemplate that Mr. Perry is once more among us. Singers like him are altogether too rare and he was greatly missed during his absence in the army. His return is no doubt the signal for the universal demand of his artistic services, and may he never be idle.

Uda Waldrop justly received an ovation with his fine musicianly rendition of the famous Andante Cantabile. Never had the magnificent Tivoli organ been heard to finer advantage than on this occasion. Mr. Waldrop succeeded in securing a fine orchestral color from the instrument and he veritably sang the beautiful melodious and graceful periods in a manner that could not help but touch the hearts of his eager listeners. Mr. Waldrop is doing remarkable things in the advancement of musical taste in this community by his uncompromisingly artistic efforts on the splendid Tivoli organ. He, together with Dr. De Mandil, are a splendid asset to the theatre, and it is to be hoped that their services will long prove an artistic stimulant in the moving picture sphere of the city.

It will be pleasant news to the readers of the Musical Review to hear that Mme. Carlos De Mandil, better known in professional life as Mlle. Rodriguez, is scoring a decided triumph at the Tivoli with her charming classic Spanish dances. She is not only possessed of a graceful and attractive personality, but dances with an artistic finesse and an adherence to the refinement of terpsichorean art, that can not but gain for her the honest plaudits of her audiences. Dr. De Mandil and his orchestra, Uda Waldrop, Henry L. Perry and Mlle. Rodriguez form a combination that is almost impossible to surpass in any place of entertainment, and in addition to this the audience is able to enjoy moving pictures.

PERCY A. R. DOW'S CHORAL ACTIVITIES

Prominent Vocal Pedagogue and Choral Director
Wields Telling Influence on the Musical Life of
Oakland, Stockton and Sacramento

During the course of a musical season Percy A. R. Dow wields a marked influence upon the musical life of Northern California through his activities as director of three leading choral organizations as well as through his wide activities as vocal pedagogue in San Francisco, Oakland, Berkeley, Alameda, Stockton and Sacramento. While the results he achieves in the privacy of his various studios are only known to the fortunate guests invited to his well known Hours of Song, which have become an institution in this part of the State, the effects of his choral work are felt throughout this part of California. In Oakland the Cecilia Choral Club of fifty women's voices represents

the medium through which Mr. Dow is able to contribute so largely toward the advancement of music. This successful choral organization gave its second concert in the United Presbyterian Church, Oakland, on Thursday evening, March 27th. It was assisted on this occasion by Benj. Moore, accompanist, and Mrs. Bessie Smith Ziegler, pianist. The program, which was thoroughly enjoyed by a large and enthusiastic audience, was as follows: The Brass Band (Pasmore); Woo Thou Sweet Music (Salut D'Amour), (Elgar); Well Touch the String to Music (Paladilhe); Piano—Impromptu in A flat (Chopin); Prelude No. 13 (Chopin); Waltz, E Minor (Chopin); Mrs. Bess Smith Ziegler; Evening Prayer in Brittany (Chaminade); Mrs. W. L. Turney, Miss Blanche Steadman and chorus; The Miller's Wooing (Fanning); Mrs. W. V. Cassidy and chorus; Murmuring Zephyrs (Jensen); Rhapsody No. 8 (Liszt); Mrs. Ziegler; Nymphs of the Wood (Delibes); God of All Nature (Tschaiakowsky) (adapted from 5th Symphony); Mrs. Florence R. Brown and Cecilia.

On March 31st the Cecilia Choral Club of Stockton, of fifty women's voices, gave a concert at Hotel Stockton Ball Room, which proved one of the most brilliant successes in that enterprising organization's history. On this occasion the club, under the skillful direction of Percy A. R. Dow, was assisted by Frank Thornton Smith, baritone, Miss Mary A. Fuller, accompanist, and Mrs. Bess Smith Ziegler, accompanist. The program on this occasion was as follows: Madrigal (May Pole Dance), (Old English); Ananyllis (Gavotte-Louis XIII), (Old French); Mrs. Venice E. Tobin, Miss Viola Henderson, Miss Mary Grogan and chorus; Serenade (Schubert); Roadways (Densmore); Frank Thornton Smith, (accompanied by Mrs. Bess Smith Ziegler); Glide on Swiftly (Delibes); On the Lake of Traun (Thierot); Mr. Smith and Cecilia; Berceuse (Karganoff); Sands of Dee (Clay); Echo voice: Miss Sadie Phillips; Negro Spirituals—Go Down, Moses (arranged Burleigh); My Way's Cloudy (arranged Burleigh); Swing Low, Sweet Chariot (arranged Rogers); Mr. Smith; The Dancing Doll (Poldini); Miss Mildred L. Jones, Mrs. Bess Ziegler and Cecilia.

The Schubert Club of Sacramento, under the energetic leadership of Percy A. R. Dow, assisted by Edwin Ziegler, baritone, and the Sacramento Trio (Orley See, violin, Miss Ida Hjerleld-Shelley, piano, and Mrs. Luella Martin Long, cello), and with Mrs. Elliott W. McSwain and Miss Ida Hjerleld-Shelley, accompanists, gave the first concert of its fourth season at the Tuesday Club House on Tuesday evening, April 8th. Miss Shelley played the accompaniments to Mr. See's solos in a manner that earned her the approval of every one who was present, for she played with artistic insight and excellent judgment. The following extract from Oenone Smith's review in the Sacramento Bee of April 9th tells in convincing terms of the success of this event:

An audience that crowded the Tuesday Clubhouse to the doors last evening was rewarded with an exceptionally splendid program when the Schubert Club of Sacramento, under the guidance of Percy A. R. Dow's baton, gave its first concert of the season. It was Sacramento talent, with the exception of one of the soloists, James Edwin Ziegler, of San Francisco, and it gave our city reason to be proud. Such an organization is a boon to our musical growth that should be carefully nurtured. The chorus consists of eighty-five voices and, in spite of the fact that rehearsals have been few owing to the short season, they gave a miscellaneous program that was both well arranged and finely sung.

Percy Dow has proved his worth. He demonstrated from the first number his taste for light and shade, and, what is more important than all else, his ability to put the spirit of his enthusiasm into the voices of his singers. They sing because they find joy in so doing. Their diction is clear, and the balance of voices good. Altogether, the chorus is a fine one, and, considering the fact that the rehearsals have been few because of a very short season and a necessary delay in beginning, the organization deserves much praise for the quality of last evening's performance. Assisting the club were James Edwin Ziegler, baritone, of San Francisco, the Sacramento trio, Orley See, violinist, and Miss Irma Shinn, soprano, and their work was not the least happy part of the concert.

Ziegler has a voice of fine quality, musical, and handled with skill. His numbers, which included I Attempt From Love's Sickness to Fly (Purcell), Bergere, Bergere (Wekerlin), In Arcady By Moonlight (Branscombe), and Tommy Lad, were all well given and enthusiastically endorsed by the audience. Orley See is well known to Sacramentans and he was at his best last evening in the Introduction and Rondo Capriccioso by Saint-Saens, which gave ample opportunity for his good technic to show itself. The Sacramento trio, too, gave interesting interpretations of the Trio Novelletten by Gade and the Flegler Love Song. The trio includes in its personnel Orley See, violinist, Mrs. Luella Long, cellist, and Miss Ida Hjerleld Shelley, pianist. The club's choice offering, however, was the Max Bruch Fair Ellen, a dramatic cantata for soprano, baritone and chorus. In this Miss Irma Shinn and Ziegler were the soloists, and with the chorus gave a fine reading of the very eloquent composition.

Other numbers that brought a hearty response from the audience were Nandel's See! the Conquering Hero Comes, in which there is a delicate little duet for two women's voices. Miss Geraldine Genshlea and Miss Frances Peters took this duet and sang it very creditably. A close second was the If My Songs Had Airy Pinions, which was sung as a trio for women's voices alone. But if the evening was such a success it was not without yet another factor to make it so, and that, the very excellent piano accompaniments which the dexterous fingers of Mrs. Elliot MacSwain, the club's accompanist, performed. If you missed the concert last evening you missed a treat as those who attended will testify, and you missed learning, also, that the Schubert Club is a very worthy organization.

McCORMACK'S SECOND AND FINAL CONCERT

Tomorrow (Sunday) afternoon at the Exposition Auditorium, John McCormack, the greatest of living ballad singers, will give his final concert for the season in California. Immediately thereafter Mr. McCormack leaves for his concerts in the Northwest. Unfortunately, for us, it will be quite a long time before we will again have the pleasure of listening to the great tenor's wonderful singing, for Mr. McCormack's engagements, already contracted for, will make it impossible for him to visit California again for at least two years.

For tomorrow's program, which has been slightly re-arranged from the printed form previously issued, will comprise all of the most beautiful songs, several of which are new to San Francisco. These will be augmented, of course, by the extra and encore numbers which McCormack audiences demand and which the great tenor is so generous about bestowing. Mr. McCormack will be ably assisted by his accompanist, Edwin Schneider, that jewel among accompanists, and by Donald McBeath, whose violin playing last Sunday aroused the utmost enthusiasm.

The numbers on the rearranged program are as follows:

1. Recit: Deeper and Deeper Still.....Handel
Air: Wait Her AngelsHandel
Mr. McCormack
2. AdagioRies
Mr. McBeath
3. (a) The VictorBurleigh
(b) When Night DescendsRachmaninoff
(c) By the Bivouac's Fitful Flame.....Harty
(d) L'Alba SeparaTosti
Mr. McCormack
4. Irish Folk Songs:
(a) The Last Rose of Summer.....Moore
(b) The Ballynure BalladHughes
(c) Has Sorrow Thy Young Days Shaded.....Hughes
(d) Una BaunHardeback
Mr. McCormack
5. (a) SereniteVieuxtemps
(b) MignonetteFriml
Mr. McBeath
6. Recit: Oh! Fill the CupLiza Lehmann
Air: Ah, Moon of My Delight.....Liza Lehmann
(From "In a Persian Garden")
Mr. McCormack

To correct an erroneous impression that has in some manner gotten abroad, Manager Healy wishes to announce that while there is every indication that the Auditorium will be filled to the doors, there are still some very good seats to be had and the box office at the Auditorium will be opened at 10 a. m. tomorrow to accommodate these late purchasers of seats. The doors of the Auditorium will be opened at 1 o'clock in order that all may be seated by 2:30, at which time the program starts.

MRS. PIERCE CELEBRATES GOLDEN WEDDING

Mrs. J. M. Pierce, formerly one of San Francisco's popular singers, for years soloist in Dr. Stebbins' Unitarian Church, also in Grace Cathedral, celebrated her golden wedding on April 29th. Mr. and Mrs. Pierce were married in the old Howard Street Church, the wedding being one of the most elaborate of that time. At this golden anniversary Mrs. Pierce's daughter, Virginia Pierce Rovere, who followed in her mother's footsteps and became a successful public singer, and her son-in-law, Umberto Rovere, a grand opera baritone, contributed a few vocal numbers. Mrs. Anna Wood Harvey also sang and added to the pleasure of the occasion. Musicians among the two hundred guests included Mr. and Mrs. Walter Campbell, the latter being Virginia Rovere's first teacher, Mr. and Mrs. Paul Steindorff, Miss Helen Colburn Heath, Mrs. Anna Wood Harvey, Hother Wismer, Frederick Maurer, Jr., whose father and mother also celebrated their golden wedding recently, Ashley Pettis, a second cousin of the Pierces, Miss Carroll Day, pianist, Mr. and Mrs. Charles Mallory Dutton, Mrs. Elise Bachrach, accompanist, Miss Dorothy Marcuse, pianist, and Miss Becker, cellist.

PHILOMATH CLUB GIVES SPLENDID CONCERT

A decidedly enjoyable concert was given by the Philomath Club on Monday, May 12th. A wisely selected program of representative compositions was presented in a manner that aroused the enthusiasm of the large audience in attendance. The soloists were Nathan Firestone, who played a group of delightful violin compositions in that artistic fashion and with that musicianship which has earned for him such an enviable reputation in this community. Albert Rappaport, the brilliant dramatic tenor, sang several numbers with a healthy, free and resonant voice backed by unquestionable virility and assurance. Miss Rose Isaacs, an unusually gifted and artistic soprano soloist, student of Mme. Rose Relda Caillaud, sang several songs in a manner that elicited for her prolonged applause. Her voice was clear and ringing and she sang with splendid taste. Mrs. Mabel Hughes-Bauman played the accompaniment with refined skill and thorough understanding. The event was a brilliant success.

NEW PIANO SUITE BY MRS. AYLWIN

At the April meeting of the Alameda County Music Teachers' Association the special feature of the program was a suite by Josephine Crewe Aylwin, brilliantly played from manuscript by Miss Beatrice Clifford. This suite, which had its premiere performance on this occasion, is a very interesting and distinctively modern composition, worked out with great cleverness and skill and it aroused much enthusiasm.

MISS MARGUERITE RAAS RECEIVES PRAISE

In a review of a recent concert of the Pacific Musical Society Ray C. B. Brown wrote of Miss Marguerite Raas' voice as follows: "Marguerite Raas, soprano, and Bess Smith-Zeigler, pianist, were the artistic highlights in a program of unequal value presented last evening before members and guests of the Pacific Musical Society in the St. Francis Hotel. Miss Raas, whose voice is still definitely lyric in its limitations, has acquired a deeper tinge of color and greater firmness of timbre since her last appearance, and she uses it with more authority. She sings with taste and restraint, avoiding those two pitfalls of the young vocalist—brilliance and power—and producing an effect of delicate freshness. Three of the selections were good: Bemberg's Chant Hindou, Fourdrain's Oasis and Uda Waldrop's melodious Love They Wait for Your Return, which was demanded a second time."

Miss Marguerite Raas, soprano, pupil of Madame Rose Relda Caillaud, recently sang at the magnificent residence of Mrs. George Pope in Burlingame and scored an instantaneous and unusual success. She appeared on the same program with Kajetan Attil, the distinguished harpist of the San Francisco Symphony Orchestra. On this occasion she sang the following selections: Les Filles de Cadiz (Delibes), Petites Roses (Cesek), Twilight (Glenn) and Fuyons (Paulin). The latter composition was specially well rendered and created an excellent impression. Miss Raas possesses a lyric soprano voice of unusual flexibility and range, and she sings with fine sentiment and intelligent understanding of the composition. Uda Waldrop was the accompanist and as usual displayed extraordinary musicianship and refined artistry. Altogether Miss Raas sang eight songs on this occasion, of which the above stood out prominently. Miss Raas also scored a genuine artistic triumph when singing before the Pacific Musical Society on Wednesday evening, April 23rd, the Corona Club on Saturday, April 24th, and the Philomath Club on Monday, April 28th.

A NEW AMERICAN MELODY BALLAD

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FORTY-NINTH DOUILLET CLUB PROGRAM

The Douillet Musical Club gave its forty-ninth program at the Douillet Conservatory of Music, 1721 Jackson street, on Sunday afternoon, May 11th, in the presence of a delighted audience. The feature of the program was the interpretation of Beethoven's magnificent Kreutzer Sonata, unusually well presented by Miss Alice Mayer and Nathan Landsberger. Indeed, the musicianship revealed by both artists was such as to arouse enthusiasm among the critical spectators. The complete program rendered on this occasion was as follows: Sonata (Kreutzer), (Beethoven), Miss Alice Mayer and Prof. Nat. J. Landsberger; (a) At Dawning (Cadman), (b) Lieti Signori (from Huguenots), (Meyerbeer), Miss Yvonne Landsberger; (a) Prelude and Fugue F minor (Saint-Saens), (b) Barcarole A minor (Rubinstein), (c) Virtuoso-Etude in form of a Polonaise (MacDowell), Miss Alice Mayer; (a) Laddie Dear (Thayer), (b) Spring Waltz Song (Stern), Miss Yvonne Landsberger; (a) Poem (Fibich), (b) Serenatina (Napoleon Zardo), (c) Cradle Song (Schubert-Elman), (d) Italian Dance Song (Tschalkowsky-Hartmann), Prof. Nat. J. Landsberger, Miss Alice Mayer at the piano.

CLASS IN SONGLEADING AND CONDUCTING

For the benefit of those who wish to receive instruction in the rudiments of songleading a course of free instruction will be offered by War Camp Community Service under the direction of Mr. C. C. Robinson, organizer of the Department of Community Singing. Next meeting Tuesday evening, May 20, 7:30 p. m., at the Red Circle Club, 2514 Pine street (near Pierce). Be prompt. Thereafter on every Tuesday evening. Open to both men and women. Bring notebook and pencil.

MISS HEATH TO SING PENDLETON SONGS

At the Half-Hour of Music in the Greek Theatre of the University of California next Sunday afternoon, May 18, at 4 o'clock, Emmet Pendleton will present a program of his own songs, assisted by Miss Helen Colburn Heath, the well known soprano. He will be her accompanist. Mr. Arthur Farwell, acting head of the Department of Music, will give a short address. Emmet Pendleton is a Californian, whose home is in



DR. CARLOS DE MANDIL
The Popular Conductor of De Mandil's Grand Concert
Orchestra, who gave an elaborate Tschalkowsky
Festival Program at the Tivoli
last Sunday afternoon

the northern section of the State. His work in theory has been done under Dr. Hugh Clarke, of the University of Pennsylvania, and this winter he has attended the classes of E. G. Stricklen, instructor in the Department of Music, University of California. Pendleton received his piano instruction from Hugo Mansfeldt of San Francisco.

The program in full is as follows: (a) Out of the Ages (words by Anna Blake Mezquida), (b) English Translations from the Chinese—Ultimate Causes, from Hsiao Yen (464-549 A. D.) by Herbert A. Giles; this song is written in an ancient mode; Autumn Thoughts, from Liu Ch'ang (Circa 1150 A. D.) by L. Cranmer-Blyng, While Roses Fall, from Wang Wei (699-759 A. D.) by L. Cranmer-Blyng; (c) The Cherry-Snows (words by Clark Ashton Smith), Miss Helen Colburn Heath, composer at the piano; address, Music, University and State, Professor Arthur Farwell; (a) Drums (words by Anna Blake Mezquida), (b) Love Song (words by Henry Meade Bland), (c) Lullaby (words by Witter Bynner), (d) A Memory (words by Ina Coolbrith), (e) Under the Leaves (words by William Herbert Carruth), (f) The Wonder-Worker (words by Herbert Bashford), Miss Helen Colburn Heath, composer at the piano.

RECEPTION TO SASLAVSKY

Mme. M. E. Vincent, the prominent vocal pedagogue, gave a delightful reception in honor of Alexander Saslavsky, the distinguished violin virtuoso, at her studio, 1224 Geary street, on Friday evening, May 9th. A large number of invited guests, including a number of San Francisco's well known musical people, were in attendance and enjoyed an informal program presented by Alexander Saslavsky, the guest of honor. Mrs. Kendall, a soprano pupil of Mme. Vincent, and James Edwin Ziegler, baritone, also a student of Mme. Vincent's. Mr. Saslavsky was in his finest mood playing with brilliant tone, exquisite phrasing and thorough musicianship, enthusing those present with his thorough artistry. The surprise of the evening was the leoned and unusually musicianly singing of Mrs. Kendall. The possessor of a limpid and mellow soprano voice of fine range and even placement, this gifted vocalist sang a number of songs with a delicacy of shading and a refinement of taste that made a thoroughly pleasing impression upon her critical hearers. There is no question as to Mrs. Kendall's brilliant future. Mr. Ziegler displayed verve and vitality in the use of his resonant and flexible baritone voice, showing not only excellent training, but an aptness for the art. He justly received hearty endorsement of his fine work. The evening closed with partaking of delicious refreshments and getting better acquainted among those enjoying the hospitality of Mme. Vincent.

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TWO CONCERTS TO BE REVIEWED

In order to forestall any disappointment that may be aroused in some of our readers' minds when they do not find the review of two most important concerts which took place between May 7th and May 14th, we desire to state that the space necessary to do both events full justice could not be spared in this week's issue in which we had to publish considerable matters that had already been accumulating for some time. So rather than crowd these reviews into a congested space necessitated by the crowded condition of the paper, we will hold them over until next week when adequate room has been reserved for them. We refer to the concerts given by pupils of Frederic Biggerstaff at Sorois Club Hall on Thursday evening, May 8th and Tuesday evening, May 15th, and the concert given by students of Mills College at the Colonial Ballroom of the St. Francis Hotel on Saturday evening, May 10th.

BERINGER CONSERVATORY

A delightful afternoon was spent at the Beringer Conservatory of Music last Saturday, May 10th. The affair was given in honor of Miss Mabel Goode, lyric soprano, bride-elect of Captain Chas. N. Kirkbride, city attorney of San Mateo. It was a "surprise shower," given her by her fellow members, of the Beringer Musical Club. After a short program, Miss Goode received her gifts with much emotion and pleasure. The members of the club with Miss Goode as guest of honor repaired to the Fairmont Hotel to the Tea Dansant, where a repast was served and sociality enjoyed. Those participating in the delightful event were: Mme. Jos. Beringer, Mrs. H. Meyer, Mrs. George Simonton, Misses Mabel Goode, Florence Berbert, Monica Heffernan, Zdenka Burben, Charlotte Ishser, Vernita Fellow.

FAIRMONT AND PALACE PROGRAMS

Rainbow Lane at the Fairmont Hotel continues to be one of the most popular places in this city of many and varied attractions, and tables are in great demand every night, except Sunday, when festivities are suspended. The combination of dancing and entertainment, as offered by the Fairmont Follies, seems to be just what the pleasure seekers of San Francisco want, while the table d'hôte dinners which are served the early part of the evening appeal to epicures from every clime. This coming week Vanda Hoff, the inspirational dancer, will appear in many novelties and show any number of effective costumes, and the other clever people who serve to while away the hours in the pretty room will have a change of songs, dances and specialties. The Afternoon Teas at the Fairmont, every day between half past four and six o'clock, to the music of Rudy Seiger and his orchestra of soloists, are always well patronized. Mme. Alvina Heuer Willson, a favorite lyric soprano of San Francisco, will be the vocalist of the Lobby Concert this Sunday evening at a quarter of nine o'clock. Accompanied on the piano by Walter Frank Wenzel, she will sing these numbers: (a) Marguerite (Denza), (b) Nightingale (Talbot), (c) Aria, "Le Tasse" (Symphonie Dramatique), (Godard); (a) Air d'Elisa (Handel), (b) Serenade (Liszt), (c) Every Soul (Breil). The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Selection, Madama Butterfly (Puccini), Serenade (piano cadenza by Jack Smith), (Helmund), Chanson Triste (Conte), Petite Valse Francaise (Geehl), Overture "Orpheus" (Offenbach).

A particularly pleasing program has been prepared by Director Rudy Seiger for the concert in the Palm Court of the Palace Hotel this Sunday evening at seven o'clock. Marie Partridge Price, the popular soprano, will be the vocalist and she will be accompanied by John Smith. The program is as follows: March, Lorraine (Ganne); Roses of Picardy (Wood); Waltz, Wedding Dance (Lincke); Ballet Suite, Sylvia (Delibes); Song, One Fine Day, from Madama Butterfly (Puccini), Marie Partridge Price; Selection, Robin Hood (De Koven); Intermezzo, Jewels of the Madonna (De Koven); Songs, (a) The Star (Rodgers), (b) Habanera (de Fuenes), (c) In My Garden (Liddle), Marie Partridge Price; Overture, Raymond (Thomas).

ORPHEUM

Lucille Cavanagh, the Darling of the Dance, will head the Orpheum bill next week. Her dancing is a visualization of the poet's description of woodland sprites and is a final expression of poetic abandon. Her perfect technique is so thoroughly concealed that her dancing has an appearance of being entirely spontaneous. This season Miss Cavanagh is assisted by Wheeler Wadsworth, Mel Craig and William B. Taylor. The trio dance a number with her but their principal work is to express the spirit of the dance in other ways. One does so with a saxophone, another with a violin and the third with a singing voice. Her offering this season is called "A 1919 Edition of Her Kaleidoscope of Dance, Color and Song." The music and lyrics are written by Dave Stamper, one of the most successful contemporary contributors to the lyric stage.

Maud Earl, a talented and popular actress, will appear in a musical fantastic offering entitled "The Vocal Verdict," which she wrote as a vehicle for the display of her versatility and ability. The music for it was composed by Oscar Frederickson. It is described as a delightful conceit. Miss Earl will represent Conventionality and Novelty, and will have the assistance of that sterling actor, Harry G. Keenan, who will play the roles of Vaudeville a Jester and Vaudeville a Judge.

Mike Bernard, the greatest of all rag-time pianist, needs no introduction to San Francisco audiences. He is a firmly established favorite in this city and come when he will he is sure of an enthusiastic welcome. Bernard promises an entirely new program and it goes without saying it is sure to be a delightful one. The Wilson Aubrey Trio, three young men, are splendid specimens of physical development. They are fine athletes and wrestlers, whose performance is interspersed with enjoyable comedy.

Gene Green, the popular character delineator of popular melodies, who during his recent too short engagement of one week scored a tremendous success will return for next week only. The remaining acts in this meritorious bill will be Clark and Verdi, the Italian comedians; Margaret Young, singing comedienne, and Homer B. Mason and Marguerite Keeler in their amusing travesty on "The Eternal Triangle."

MAY TIME AT THE CURRAN

Beginning next Monday night theatre-goers of this city will have their first opportunity of seeing one of the truly big theatrical hits of the decade. This is "Maytime," the much talked of musical play which comes to the Curran Theatre for a limited engagement on that night. "Maytime" comes to this city with the enthusiastic endorsement of over a million patrons of the theatre in New York City, Boston, Philadelphia and Chicago. In New York the play ran to capacity audiences for sixteen months and in Chicago for six.

And this city is to get the same splendid company that delighted New York and Chicago—and not the usual "road show." Heading the galaxy of stars will be John Charles Thomas, a young star who possesses both a wonderful baritone voice and acting ability. While unknown on the coast, he has been a positive sensation in the large cities of the East. Carolyn Thomson, the prima donna, is another big favorite in the East and in England, who is making her first visit to the West. She is said to be one of the most talented and charming of the younger prima donnas. John T. Murray, the English comedian, is known to us and well liked, having been one of the feature members of the big New York Winter Garden spectacles for several years. And there are many other prima favorites in the cast, including Tillie Salinger, well remembered of the old Tivoli; Howard Marsh, Ezra Wake, Alfred Hemming, Russell Lannon, Isabel Vernon, Grace Studiford, Janetta Methven, Vivian Oakland and Betty Kirkbride. There is also a chorus of real Broadway girls, possessing more than the average comeliness and talent.

"Maytime" is a romance of old and new New York. Its scenes transpire in the historical old Washington Square neighborhood and are laid in four distinct periods—1840, 1855, 1880 and 1919. The story has to do with the romance of two lovers gone awry in 1840 and reaching a happy culmination in the love of their grandchildren in 1919. It is one of the most enchanting love tales offered in the theatre in recent years.

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ALCAZAR

"Excuse Me," the Pullman car farce de luxe, has picked up such tremendous speed at the Alcazar that it will run on its present schedule of mile a minute merriment during all next week. It is a runaway trainload of shrieking absurdities and, as a laugh provoker, has been given a clear track and the right of way over competing attractions. Staged with startling realism, through the Pullman Company's loan of real equipment, it is acted with irresistible snap, spirit and humorous appreciation by the versatile permanent company personally selected by E. D. Price, general manager of the Alcazar. Walter P. Richardson as the autocratic porter, Belle Bennett as the capricious feather-brain of an eloping bride, and Henry Shumer as a maudlin divorce seeker, stand out brilliantly in the score of eccentrics bound from Chicago to Reno on this Overland Limited of hilarious foolery. The demand for transportation on the farcical joy trip makes a second week inevitable. It is the most difficult and artistic production the Alcazar has given this season. "Never Say Die," the farcical comedy that merrily served two comedians of contrasting method, William Collier and Nat C. Goodwin, goes over until the week of May 25.

MUNICIPAL ORGAN RECITAL

For his organ recital Sunday evening in the Exposition Auditorium, beginning at 8:30, Edwin H. Lemare's program will consist of selections from his own works. His published compositions, many of which are favorites with musicians the world over, number more than 200. His impressive song, "The Bells of Rheims," will be sung by Antoine de Vally, tenor. The verses of the song were written by De Vere Staupole, the English novelist, when the historic Rheims cathedral was laid in ruins by the Huns. Mr. Lemare, at that time at his home in England, read the poem in the London Daily Express while at breakfast and before noon he had set it to music. It was at once published and was sung with great success in England and the principal cities of the United States.

Mr. de Vally also is to sing a couple of songs written by Frederick Maurer, the local composer. Mr. Lemare's organ numbers are as follows: March Sol; Adagio and Scherzo from the G Minor Symphony, Opus 35; Arcadian Idyll; Moonlight Intermezzo; Morning Serenade; Victory March. This list affords a sufficient variety to bring out the many fine qualities of the big Auditorium organ and its companion, the echo organ. The Morning Serenade was written and first performed at Long Beach, Calif. The Victory March was written at the suggestion of Mayor James Rolph and

dedicated "to the San Francisco boys who served their country." A nominal admission fee of 10 cents is charged at Mr. Lemare's Sunday evening organ recitals.

SEVENTH MT. TAMPAIS PLAY

The seventh annual presentation of the Mountain Players on the slopes of Mt. Tamalpais this Sunday at two o'clock promises to attract a record-breaking crowd to that favored spot. Year by year these productions have become more famous and popular and this year's play, "Tally Ho," by Joaquin Miller, will be notable for many reasons. The poet's daughter, Juanita Miller, who has had an extensive eastern theatrical experience, will appear as Rosie Lane, "the White Rose of the Sierras," and the rest of the cast will be made up of experienced and clever players, including Vincent Duffy, D. T. Tothoro, Fred W. Smith, Harvey Hansen, Sidney Schlessinger, Russell Stimmel and Virginia Whitehead. Evelyn Snow will sing Caro Roma's latest song, "Sweet Bells of Peace," and there will be a community sing of songs of the "Days of '49," under the leadership of Warren Walters.

Mrs. Charles Stuart Ayres, chairman of the program committee in charge of the programs given during the Convention of the Federation of California Music Clubs at Hotel Oakland on Friday and Saturday, is deserving of great credit for the excellent work she did on these occasions, as on the occasion of the operatic presentation at Scottish Rite Auditorium on Thursday evening under the auspices of the San Francisco Musical Club. Only two weeks were given her to make arrangements and plans for these big events, and the fact that everything went along smoothly without a hitch is splendid evidence for Mrs. Ayres' fine executive ability and untiring energy.

MUSICALE AND RECEPTION

A delightful musicale and reception was given at the residence to Mrs. Arthur Proctor, Craig avenue, Piedmont, last Thursday evening, May 8th. This artistic home contains a pipe organ of rare tonal qualities, the guests having the pleasure of listening to the hostess render several numbers with great effectiveness. Miss Audrey Beer, the well known young pianiste, gave a brilliant interpretation of the Campanella (Liszt), receiving unstinted applause from her auditors. Other participants in the program were Olive Reed, Marian Nicholson (violinists), Louise Carter Nee, Rut Crandall (contraltos), E. H. H. (pianiste).

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A MUSIC SCHOOL AND THE COMMUNITY SPIRIT

First Reception and Musicales at the Community Music School—Remarkable Growth in Four Months Arouses Hopes of Its Becoming a Permanent Value

By GEORGE BOOSINGER EDWARDS

"From each according to his power, to each according to his needs." This, the fundamental concept of communism, necessarily finds expression first of all in art, where idealism has its congenial home. After this the application of the principle to necessities can be hoped for. The community spirit, whether in art or in bread and butter, is the expression of the above slogan.

January first the Community Music School was founded by Miss Harriet Selma Rosenthal, a missionary of the arts, coming from New York, where the first experiments in communal musical instruction have been made. And last Wednesday night, just four months later, a brilliant reception and highly successful demonstration of work done by the pupils formed the first mile-stone in the life journey of the institution.

The institution is composed of a board of far-seeing and large-hearted women; a building at 914 Dolores street, reconstructed and completely equipped for the purpose at considerable expense; instruments—not only pianos, but violins, celli, wood-wind and brass, lent by the leading music houses of the city;—a faculty of thirty from among the many splendid instructors of San Francisco; pupils from department stores, iron works, factories and the like, to the number of 176 receiving private instruction besides class work and orchestral or choral experience; and—Miss Rosenthal.

Those who met her for the first time Wednesday evening may be surprised when they read this account of her activities, to learn that the beautiful girlish person clad in a charming gown of brown chiffon (or whatever) who received them, was in reality a sort of general who has constructed every particle of the thriving institution, from interesting the board in the first place, overseeing the reconstruction of the building according to her own ideas, inspiring the teachers with the value of the community movement, securing the loan of the instruments, digging up the pupils (for laboring people are not accustomed to getting something for nothing, and are not forward in presenting themselves) to arranging schedules calculated to keep the four or five studios constantly in use without "conflicts"—this last, I suspect, the function which has most threatened her reason; for that way madness lies.

Mr. Elias Hecht, to whose devotion we owe the Chamber Music Society, was here in service as well; taking charge of the program, introducing the students with kindly witty remarks, first assuring us that

we could rely on two things from him: that he would not make a speech, and that none of his pupils would appear upon the program. The musicianly work of the students was a startling thing to many of the guests, and the orchestra, to which Mr. Persinger devotes an evening out of each busy and valuable week, was forced to repeat its numbers. Pupils of Messrs. Saslavsky, Marquis, McManus and Misses Hodghead, Clement, Wellendorff and Mrs. Rovinsky took part.

Among the guests, many of whom assisted in various ways in the general spirit of communism pervading the house, were Mrs. Jesse W. Lillenthal, Mr. and Mrs. I. W. Hellman Jr., Mr. E. S. Heller, Mr. and Mrs. Leon Sloss, Mrs. L. Green, Mr. and Mrs. Mortimer Fleishaker and Mr. and Mrs. Fred Koster.

Permanency is one of the elements of institutional values, and time is required for this quality to reveal itself. Certainly no institution devoted to a lofty ideal could have been born under more encouraging circumstances. There is no reason to suppose the loyalty of board, director, teachers and pupils all for one another will not continue and even grow. In that case there can be no doubt that Mr. Hecht was right in his closing remarks that "The Community Music School is destined to be one of the greatest and most influential institutions on the Pacific Coast."

CHAMBER MUSIC SOCIETY ANNOUNCEMENTS

On the music page of the San Francisco Examiner of last Sunday we find the following interesting article about the Chamber Music Society of San Francisco:

From Elias Hecht, founder and member of the Chamber Music Society of San Francisco and generous patron thereof during its years of progress to its present status of artistry, comes the good news that all contracts with the incumbent personnel have been signed for another year and that the organization is looking forward to the busiest and most successful season of its history. The membership will remain unchanged: Louis Persinger, director and first violin; Louis W. Ford, second violin; Nathan Firestone, viola; Horace Britt, violoncello; Elias Hecht, flute, and Gyula Ormay, piano. Owing to the press of other duties, Gyula Ormay will not be able to participate in all the concerts, but he will make at least as many appearances as last season.

Rehearsals of the society will begin in this city on July 14 and continue daily until October 13—the opening date of the season—reducing to three times a week thereafter. The long association of the members in ensemble playing and their faithfulness in rehearsal are the factors largely responsible for the artistic excellence of their concerts. This excellence is no longer a matter of mere local and State renown, for the reputation of the society is becoming known in New York and other Eastern musical centers. It will not be long, in the judgment of those who have watched its consistent growth, before the organization will be summoned away from San Francisco on a national tour.

Six regular concerts will be given during the season, and if a plan now under consideration reaches fulfillment, these will be augmented by three "popular" concerts at which novelties will be introduced in conjunction with lighter compositions and single movements from standard trios, quartets and quintets. As in the past, there will be a number of new compositions played here for the first time. Louis Persinger is going East this week on a visit and will be on the lookout for works of interest and merit. The demand for concerts of chamber music is on the increase throughout California and the society will be kept busy filling outside dates in addition to the San Francisco series.

RECEPTION IN HONOR OF FRANCIS STUART

Madame Sofia Newland Neustadt entertained in honor of Francis Stuart on Sunday, May 11th, at an informal tea at her residence, 52 Hamilton Place, Oakland. Among those invited to meet Mr. Stuart were the following: Mr. and Mrs. C. E. Anderson, Dr. and Mrs. C. S. Ayres, Mrs. J. C. Aylwin, Miss Edna Cadwalader, Mr. and Mrs. W. E. Chamberlain, Miss Beatrice Clifford, Mr. and Mrs. Seth Cushman, Mr. and Mrs. C. W. Carruth, Miss Carruth, Mr. W. W. Carruth, Sig. and Mme. de Grassi, Mr. and Mrs. C. M. Dutton, Mrs. M. M. Dewing, Miss Virginia de Fremery, Mr. and Mrs. Rollin Fitch, Miss Edna Ford, Dr. and Mrs. Gilbert Graham, Mr. and Mrs. Edwin Garthwaite, Mr. and Mrs. Hugo Herzer, the Misses Hulín, Mr. and Mrs. Jenkins, Mr. and Mrs. Newton Koser, Mrs. C. W. Mark, Judge and Mrs. Henry Melvin, Miss M. A. Morse, Mr. John W. Metcalf, Mrs. J. D. Moore, Miss Ruby Moore, Mrs. J. H. Merrill, Mrs. Isabel Morgan, Mr. and Mrs. Walter Nicholson, Mr. and Mrs. A. E. Nash, Mrs. M. F. Price, Mr. and Mrs. Arthur Proctor, Mr. and Mrs. Clement Rowlands, Mr. and Mrs. E. W. Roland, Miss Elizabeth Simpson, Mr. and Mrs. A. T. Stewart, Mme. Stoppani, Mr. and Mrs. Paul Steindorff, Robert Tolmie, Mrs. Maybel S. West, Miss A. M. Wellendorff, Miss Elizabeth Westgate, Mrs. M. E. Walsh, Mrs. S. M. Furniss, Mr. and Mrs. Geo. G. Winchester.

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CLUB FEDERATION EXPRESSES GRATITUDE

Whereas, the Wednesday Morning Choral of Oakland, Mr. Paul Steindorff, director, and the San Francisco Musical Club has entertained the members of the California Federation of Music Clubs so beautifully in their first annual convention in the city of Oakland, leaving nothing undone for their pleasure and comfort, therefore be it.

Resolved, That we express to them our deepest appreciation of their hospitality, and to the

Convention committees we extend our sincere thanks for the thoroughness in every detail for our entertainment, and for the splendid programs we had the pleasure of hearing under the supervision of Mrs. Chas. S. Ayres and Mrs. Sofia Newland Neustadt, State Chairman of Festival;

Our deepest appreciation to all speakers, artists and guests of honor participating in this most successful convention of music clubs;

Whereas, the teachers and the boys and girls of the Oakland public schools, under the direction of Glenn H. Woods, whose exhibition before the convention gave evidence of the splendid work they are doing in music, therefore be it

Resolved, That we express to them our congratulations and encouragement;

To the War Camp Community Service, Mr. Alexander Stewart, director, and Mr. Herman Brouwer, song leader, our thanks;

To the Ad Club of the Chamber of Commerce for their co-operation;

To Sherman, Clay & Company for their courtesies extended this convention;

To the representatives of the press our sincere thanks for their splendid help and co-operation;

To the Oakland Hotel management for all the courtesies extended; and further be it

Resolved, That a copy of these resolutions be spread upon the minutes of the California Federation of Music Clubs and that a copy be sent to each individual designated.

Respectfully submitted,
BELL T. RITCHIE,
Fresno Musical Club.
Mrs. JOHN McGAW,
Pacific Musical Society of
San Francisco.
CHAS. C. DRAA,
Gamut Club of Los Angeles.
Resolution Committee.

THE FOURTEENTH BETHLEHEM BACH FESTIVAL

Dr. J. Fred Wollé, conductor of the Bethlehem Bach Choir, reports that he is greatly pleased with the progress of the singers in preparation for the fourteenth Bach Festival to be held at Lehigh University June 6-7. The entire chorus seems to be devoting itself to the work with more enthusiasm and energy than ever before.

The choir now includes a number of soldiers who have returned from service. They are perfectly at home in the "Mass in B Minor," which has been the annual second-day offering of the Bethlehem singers since the choir was founded in 1900. The soldiers are, however, requiring special study in learning the eight cantatas that will be rendered on the first day of the Festival. These are: Friday, 4 p. m., "The Lord is my Shepherd," "I With My Cross-Staff Gladly Wander," "O Teach Me Lord My Days to Number" and "The Lord is a Sun and Shield." Friday, 8 p. m., "Hide With Us," "Strike, Oh Strike, Long-Looked-for-Hour," "Thou Guide of Israel" and "O Light Everlasting."

MRS. WARE'S PUPILS RECITALS

The first of two pupils recitals was given by Mrs. Evelyn Sresovich Ware at Sorosis Club Hall on Friday evening, May 9th, in the presence of an audience that crowded the auditorium to the doors and gave evidence of its pleasure by frequent enthusiastic outbursts of approval. Not less than twenty pupils were introduced on this occasion and five of them showed particularly fine talent, although every one acquitted himself or herself with great credit. These five which made a particularly fine impression included: Robert Frank, Robert McGraw, Margaret Hayden, Eunice Barg and Helen Lynch. The complete program presented on this occasion was as follows: (a) The Rain (Original), (b) A Canon (Faellen), Francis Violich (studied 7 weeks); (a) The Robin (Original), (b) Rain Pitter-Patters (Original), (c) A Melody (Faellen), Marjorie Fontana (studied 3 months); (a) Winding Flowers (Reinecke), (b) Over Rocks, Over Hills (Jenkins), Mathilde Lacau; (a) The Wild Rider (Schumann), (b) Jack and the Bean Stalk (Maxim), Robert Frank; (a) In a Swing (Kohlsaat), (b) The Wind (Kohlsaat), (c) Hopper Toad (Cramm), Ruth Russ; (a) The Organist (Smith), (b) Song of The Wind (Jenkins), Helen Lacau; (a) The Pigeons (Kohlsaat), (b) The Clock (Maxim), (c) Twilight Reveries (Deinex), Verdele Russ; (a) The Kangaroo (Maxim), (b) Soldiers' March (Schumann), (c) The Brownies (Reinhold), Robert Mc-

Graw; (a) Allegro (Mozart), (b) March of Teddy Bears (Seifert), Gladys Thomson; (a) The Cat (Smith), (b) Springs' Messengers (Lange), Marie Liuzza; General Bum Bum (Poldini), Edward Sresovich; (a) Menuet in G (Beethoven), (b) Chasing Butterflies (Lemont), Margaret Hayden; (a) Game of Tag (Karganoff), (b) Fur Elise (Beethoven), (b) Elfin Dance (Grieg), Eunice Barg; (a) L'Avalanche (Heller), (b) Scherzo Valse (Chaminade), Catharine Conlin; Happy Farmer (Schumann), Jack Nauman; (a) Prelude in A (Chopin), (b) Hovering Butterflies (Gaynor), Helen Lynch; (a) A Fairy Tale (Kullak), (b) An Autumn Legend (Tellier), Emma Dabovich; (a) Little Drum Major (Engel), (b) Pixiers Goodnight Song (Brown), Herbert Sammann; (a) Menuet (Mozart), (b) Pilgrim's Song (Devaux), Margaret Reverisco; (a) Prelude (Mendelssohn), (b) Whims (Schumann), Alberto Firenze (of advanced class).

The second recital was given this Friday, May 16th, and the program was presented by the more advanced pupils. The report will appear in next week's issue.

NOTRE DAME GIVES FINE MUSICAL

An excellent musicale was given by accomplished pupils of Notre Dame Musical College of San Jose on Friday evening, May 9th, in honor of the Feast Day of Sister Mary of St. George. A casual glance at the well chosen program reveals the fact that the

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violins and harps are given special prominence. This is due to the fact that so far during the season these instruments have not had as much opportunity to be heard as the voice and the piano has had. The restrictions in this regard were the result of the influenza epidemic, which forced changes of plans in all educational organizations as well as in most of the studios. The complete program, which was excellently presented on this occasion, was as follows: Festal Chorus—Vocal Classes (Bronte), piano accompanists, Marjorie Booth, Maxine Cox; Lustspiel Overture, Op. 73 (Keler-Bela), first piano, Alice Reilly, Dorothy Peacock, second piano, Winifred Weddick, Rita Casey; Berceuse, Op. 299, Harp Duo (Oberthur), first harp, Marguerite Matheu, second harp, Eva Ibarra; Resignation, Op. 59 (Dancila), violin solo, Marjorie Booth, piano, Maxine Cox; Erl Konig (Schubert-Liszt), piano solo, Gladys Boussum; Garden of Summer (Dorothy Foster), vocal solo, Sadie Carey, piano, Marjorie Booth; Concertante for Two Harps (Thomas), first harp, Dolores Fortin, second harp, Mathilda Falomir; Rondo (Capriccioso, Op. 14 (Mendelssohn), first piano, Marjorie Booth, second piano, Maxine Cox; Obertass Mazurka, Op. 19 (Wienlawski), violin solo, Virginia Matheu, piano, Marguerite Matheu; Etude in D Flat (Liszt), piano solo, Maxine Cox; "Lucia," Harp Fantasia (Zabel), harp solo, Marguerite Matheu; Autonne, Op. 35, No. 2 (Chaminade), piano solo, Marjorie Booth; Wedding March, from "Midsummer Night's Dream" (Mendelssohn), Notre Dame College Orchestra, first violins, Marjorie Booth, Virginia Matheu, Louise Pinegold, Alice Reilly, Gladys Boussum, Hallie Mae Caplis; second violins, Celestine Bunsow, Georgia Benson, Patricia Davis, Lani Holt, Margaret Jones; third violins, Maria Fortin, Rosinda Fortin; organ, Maxine Cox; orchestral bells, Marguerite Matheu; piano, Winifred Weddick; Festal Wishes (Dorothy Peacock).

TWENTIETH CALIFORNIA THEATRE CONCERT

The twentieth grand concert will be given by the California Theatre Orchestra on Sunday morning, May 18th, at 11:45 o'clock, under the direction of Herman Heller. Another decidedly high class concert program has been arranged for this occasion, and those people who have now acquired the California concert habit

will no doubt await with impatience the Sunday morning event. In addition to these weekly feasts of music the California Theatre Orchestra, under Herman Heller's virile direction, plays afternoon and evening of every day and enthralls monster audiences with the beauty of the works selected and the spirit in which they are presented. The program arranged for tomorrow (Sunday) morning will include: Processional March (Halvorsen), Angelus from Third Symphony (Meadley), Mignon Overture (Thomas), Indian Suite (MacDowell), American Fantasia (Victor Herbert), Eddie Horton has selected for his organ solo the ever sensuous and appealing Traumerei by Schumann.

MISS CARRIE JONES PIANO RECITAL

Mrs. Alma Schmidt-Kennedy has issued invitations to a piano recital to be given by Miss Carrie Jones on next Saturday afternoon, May 24th, at 2:30 o'clock in the Italian Room of the St. Francis Hotel. The program to be presented by Miss Jones, who is an artist pupil of Mrs. Kennedy's, will be as follows: (a) Pastorale (Angelus), (Corelli-Godowsky), (b) Sonata E minor (Scarlatti-Tausig), (c) Allemande (French Suite No. 6), (Bach); Sonata op. 31 No. 3 E flat major (Beethoven); (a) Ballade op. 10 No. 2 (Brahms), (b) Intermezzo, op. 119 No. 3 (Brahms), (c) Grillen (Schumann), (d) Prelude op. 28 No. 21 (Chopin), (e) Etude op. 10 No. 21 (Chopin), Spinning Song (Wagner-Liszt).

LUCY MAY VAN DE MARK TRIUMPHS ONCE MORE

In Crowded Concert Given at Native Sons' Auditorium, St. Helena, Gifted California Contralto Thrills Her Audience With Her Art

The following review of Miss Lucy May Van De Mark's concert given at Native Sons' Auditorium in St. Helena, Cal., tells in no uncertain terms of the genuine triumph achieved by this deserving vocalist:

No one was disappointed in the concert given last evening in Native Sons' Auditorium by Miss Lucy May Van De Mark, contralto, assisted by Miss Dorothy Pasmore, cellist, and Mrs. Josephine Crewe Aylwin, pianist. It was a musical treat that the enthusiastic audience will not soon forget.

Miss Van De Mark has a superb contralto voice and takes her low and high notes with equal ease and clearness. It would be difficult to pick out the best number on the program as all were gems, perfectly rendered and very pleasing. If we were to choose, probably our verdict would favor "How Lovely Are Thy Dwellings" (the 84th Psalm), with organ and cello accompaniment; also, "Ye Who Have Yearned Alone," with cello obligato, or "Printemps qui commence" (Spring Song from Samson et Dalila). But why attempt to pick the best from sixteen selections, all so different, all requiring a wide range of ability and yet every one sung so perfectly as to win rounds of applause and frequent encores, several of which were so imperative that Miss Van De Mark graciously responded, her concluding selection being "I Love You," which was in response to the demands of the audience.

It is always a delight to hear Miss Pasmore. She is not a stranger in St. Helena, as she has appeared here in concert upon more than one occasion. As a cellist she has few equals. She has perfect mastery of her instrument, plays with deep feeling and contributes greatly to the success of every program on which she appears. Her selections last evening were fully up to the high order of all her performances.

Mrs. Josephine Crewe Aylwin, as accompanist, also contributed greatly to the pleasure of the evening, as an accompanist can so easily mar the work of a singer. Mrs. Aylwin, however, proved herself a musician of great ability and one who knows how to support those whom she accompanies.

The concert was a great success and the people of St. Helena would be pleased to have the ladies come again. The auditorium was artistically decorated with Lady Banksia roses and other beautiful white flowers. The ushers were St. Helena young ladies.

MEMORIAL CONCERT FOR MRS. PHOEBE HEARST

Sigmund Beel, violinist, George Stewart McManus, pianist, and Mrs. Vernice Brand, contralto, gave a memorial concert in honor of the memory of Mrs. Phoebe Apperson Hearst at Hearst Hall on the Campus of the University of California in Berkeley on Thursday evening, May 15th. A suitable program of pure artistic merit had been prepared for this occasion and among the outstanding features of the occasion was the famous Kreutzer Sonata played with sincerity, conscientiousness and inimitable musicianship by Messrs. Beel and McManus. The entire concert was dignified and artistic in the highest degree and well worthy of the memory of one who so tirelessly and unselfishly worked in the best interests of music in California.

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OVATION TO JOHN MCCORMACK

(Continued from page 1, column 2)
mezza voce or pianissimo in a manner that changes a usually quiet audience into a shouting mass, and as long as he can do this as easily and effortlessly as he does now, there is a certain element of artistry in it that justified its employment. It is impossible to describe the pleasure experienced by listening to McCormack sing. It must be heard to be really understood. Anyone who can not enjoy hearing McCormack simply can not rejoice in the simplicity of art.

It is always a pleasure to us to hear Edwin Schneider play piano accompaniments. He has brought down this art to the finest possible point. He plays with intelligence and with serious musicianship, and while we do not wish to put Mr. Schneider into an embarrassing position regarding Mr. McCormack, we can not resist the temptation to say that since he has been the distinguished tenor's accompanist McCormack has shown year after year marked progress in the more serious expressions of vocal art. He has grown artistically. In addition to his truly splendid musicianship on the piano, Mr. Schneider is also a composer of marked ability. All his compositions are endowed with individuality and character. They say something. They speak from the soul. And the one McCormack sang on this occasion entitled "Thine Eyes Still Shined," possesses more than ordinary virility and a dramatic punch that makes it worthy to be on every concert program. We should have liked to hear more Schneider songs during Mr. McCormack's engagement.

Considerable improvement was shown in the playing of Donald McBeath, who plays more smoothly than of yore, and who selects works of a nature that can not fail but appeal to the public at large. He was rewarded with stormy applause and responded with delightful encores. Judging from the rousing success of this latest concert, tomorrow's farewell event should again attract a capacity house.

SUMMER CONCERTS IN NEW YORK

(Continued from page 1, column 4)
to a crowded house. In keeping with the custom, the annual dinner of Saturday night ensued and closed the season

Paquita Madriguera, a Spanish pianist, gave a recital last Monday evening in Aeolian Hall. Miss Madriguera first appeared here as a juvenile prodigy. She is new and must be treated more seriously. Her program included Beethoven's sonata in A flat, opus 110, some Chopin numbers and some Albeniz and Granados. In these latter the pianist was at home. MacDowell, Debussy, Moszkowski and Liszt were the other composers on the program. Miss Madriguera is already proficient, but no pianist under twenty can be expected to have reached maturity at the keyboard.

Newark's annual musical festival, the fifth, will take place in the First Regiment Armory Friday, May 16; Saturday, May 17, and Monday, May 19. The principal soloist is Enrico Caruso, who makes his final appearance in this country, prior to his departure for Europe, at the concert of May 19. Appearing with him is Nina Morgana, coloratura soprano. Caruso will sing the "Celeste Aida," "Una furtiva lagrima" and the "Vesti la giubba" arias. An orchestral novelty will be the first performance anywhere of the intermezzo from a new opera by James P. Dunn, called "The Galleon."

Charles Dillingham's annual musical production at the Globe Theatre was seen on Monday night, when "She's a Good Fellow," by Anne Caldwell and Jerome Kern was produced. In the cast are Joseph Santley, Anne Orr, Ivy Sawyer, the Duncan sisters and Scott Welsh. Mr. Santley and Olin Howland had an attractive flirting duet. The chorus was costumed and trained well.

Musical plays continued at the theatres are as follows: "Monte Cristo, Jr." at the Winter Garden; "Come Along" at the Forty-fourth Street; "Good Morning, Judge" at the Shubert; "Tumble In" at the Selwyn; "Somebody's Sweetheart" at the Central; "Some Time" at the Cusino; "Oh, My Dear" at the Thirty-ninth Street; "The Velvet Lady" at the New Amsterdam, and "Listen Lester" at the Knickerbocker.

Gavin Dhu High.

THE FOURTH NASH CONCERT

The fourth concert of the Nash Ensemble will be given in the Colonial Ballroom of the St. Francis Hotel on Friday afternoon, May 23, at 2:15. A feature of the afternoon will be the presentation of the beautiful Sextet for Piano and Wind Instruments by Ludwig Thuille. The complete program follows: Sextet in B flat (Thuille), Miss Carolyn Augusta Nash, piano, Brooks Parker, flute, Astorre Lombardi, oboe, Nicola Zannini, clarinet, Eugene B. La Haye, bassoon, Franz Emil Huske, horn; Duo for Clarinet and Horn (Emanuel Bach), Mr. Zannini and Mr. Huske; Variations for Piano, Oboe and Bassoon (Beethoven), Miss Nash, Mr. Lombardi, Mr. La Haye; Quintet for Piano and Wind Instruments (Pauer), by request, Miss Carolyn Augusta Nash, Astorre Lombardi, Franz Emil Huske, Nicola Zannini, Eugene B. La Haye.

SCHUMANN-HEINK AGAIN HONORED

"After Madame Schumann-Heink's concert in Evansville the 'war mothers' of America who were seated on the stage during the concert, honored her by officially enrolling her as a regular and as the 100,000th member of the organization, giving her a wonderful floral tribute and precedent the mother who's son was the first to die in France with the American expedition there."

"To those who heard Schumann-Heink in previous years the marvelous voice was as wonderful last night as it had ever been. Time has impaired its power, and brilliance no more than it has detracted from her gracious personality."

"None of her beautiful songs was received with more delight than was the little speech which madame made, informally and unexpectedly. For a few moments after singing several war songs, the singer took the audience into her confidence and assured them that she was 'a real American.'"

"Ask the boys," she said, "they'll tell you. I sing to them to beat the band."

—The Evansville Courier, May 6, 1919.

TEACHER GAINS DISTINCTION

Miss Corinne Goldsmith, 106 Jordan avenue, whose native talent and serious and continued study have marked her as one of San Francisco's valued pianistes, has been accorded a signal honor. The Art Publication Society, whose editor-in-chief is Leopold Godowsky, with an assisting staff including Joseph Hofmann, Edgar Stillman Kelley, the late W. S. B. Matthews and Emil Sauer, recently conferred the intermediate teacher's certificate on Miss Goldsmith. A letter of personal congratulation from Alexander Henneman, head of the Board of Examiners, apprised her of the fact that she had passed the required tests with one hundred per cent—no easy task.

The Art Publication Society is a step in the direction of the standardization of the teaching of music, which is only too often abused by insufficiently educated teachers. One of the chief objects of the society is to obtain the recognition of music as an elective study in the school curriculum, accrediting outside work in the subject with a certain number of units.

Many believe mistakenly that the Progressive Series of Piano Lessons is a correspondence course; it does include musical history, harmony, the structure and poetic idea of musical forms, but a practical performance of a certain amount of repertoire is also required. Any teacher who earns the certificate of approval from the Art Publication Society is amply qualified to occupy an important place in the music community.

Miss Goldsmith received her piano instruction from Pierre Douillet, Otto Bendix, Dr. H. J. Stewart and the famous harpsichordist, Frances Pelton-Jones, and ensemble with William F. Zech. She specializes in accompanying and ensemble playing.

ELIJAH AT THE GREEK THEATRE

The spirit of generosity that governed Mendelssohn when he wrote "Elijah" is not to be permitted to weary the audience that hears his oratorio in the Greek Theatre at Berkeley on June 21. He wrote the famous work long enough to occupy exactly three and a half hours in rendition. Director Paul Steindorff figures that is about two hours longer than a modern audience cares to sit through a single musical work, except possibly an opera, but he has found a way to get around it and not lose anything to the audience.

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Professor Samuel J. Hume, head of the music and dramatic committee of the University of California, is the way. Editors are at work now on the libretto of the great oratorio condensing into brief passages long portions of it, the loss of which will not reduce its material worth. These positions are to be filled at their proper places by Professor Hume. The latter has had wide theatrical experience since the days when he was the university's dramatic star, and is well qualified for the task.

No single portion of the oratorio which is musically of value and popular will be lost. The contralto role, which Mme. Ernestine Schumann-Heink, greatest of American prima donnas of her voice, will sing, will not be cut at all. In fact, to give Madame a wider opportunity to display her worth a concert portion will be given to which she will contribute several numbers.

The choice of the other three numbers of the quartet has not yet been made. Director Steindorff is exercising special care in selecting a baritone, as the Elijah role is, perhaps, the most difficult, as it is the most beautiful, masculine part in all oratorio literature.

Steindorff has sent out a special call to vocalists on both sides of the bay familiar with the "Elijah" music to participate in the chorus. Whereas the "Stabat Mater" chorus was very successful with 150 voices, he is determined to secure a corps of supporting voices for the "Elijah" of at least twice that number, if so many adequate singers can be found. In order to accommodate those residents outside of Berkeley, separate rehearsals will be conducted in Oakland and San Francisco if occasion warrants.

Selby C. Oppenheimer, the impresario, who has charge of the business arrangements of the production, and who is now in the East, plans while there to confer with several eastern directors who have produced the Mendelssohn work. Although the local production is to be the most important in this country in the last decade, Oppenheimer expects to derive material assistance in this manner.

ASSOCIATION OF ALLIED ARTS

The birth of the "Association of Allied Arts" was announced by Miss Hilda Feide on Tuesday evening, May 6th, at the Pasmore Studio on Washington street. The object of this association is

to educate, inspire and entertain along any line of artistic endeavor, for the young professionals — instrumentalists, dramatic readers and vocalists. By August they expect to be quartered in their home in the Red Room at the Fairmont, for which attractive programs are being prepared. The officers will then be installed. The first meeting was held at the home of Miss Ethel A. Johnson, where the prospective members were charmingly entertained. A very interesting program was offered by: Piano—Walter Wenzel, Lincoln Batchelder, Lorraine Ewing; Reader—Nellie Laura Walker; Vocal—Bruce Cameron, Emilie Lancel, Ethel Johnson; Violin—Army Ahrens. The Tuesday evening was: Piano—Prelude fuge variation B minor (Caesar Franck), Miss Violet Oatman; Cello—Concerto (Volkman), Albert E. Rosenthal. Mrs. Suzanne Pasmore Brooks at the piano; Piano—To My Cousins Lawrence, Barbara and Dudley, Water Wagtails (Cyril Scott); One act farce written by a member, Mr. Chas. Pool.

LOUIS PERSINGER ON VACATION

Mr. and Mrs. Louis Persinger, not to omit Louis Persinger Jr., left for the East last Sunday and will remain two or three months. After visiting Mrs. Persinger's relatives in Elburon, New Jersey, they will return to Colorado Springs to visit Mr. Persinger's people on their little mountain ranch near the famous resort. This well earned vacation ought to give the distinguished violin virtuoso, concert master and assistant conductor of the San Francisco Symphony Orchestra, an opportunity to recuperate from the strenuous season, so that he may start the new season with renewed vigor and energy. Mr. Persinger who, in addition to the above mentioned artistic tasks, also rejoices in the title of director of the Chamber Music Society of San Francisco, will return in time to begin rehearsals in July for the new season of that organization. He will then also resume his summer classes.

Antoine De Vally, the skillful Belgian tenor, has issued invitations to a Soiree Musicale, which will take place at his studio, Room 503 Wilson Building, 973 Market street, on Friday evening, May 23rd. An excellent program has been prepared for this occasion.

"AIDA"

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WEDNESDAY EVENING, MAY 28th

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Laura Hrubanik and Pearl Landers Whitney

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CLEMENT PIANO SCHOOL'S ANNUAL RECITALS

The annual recitals by the pupils of the Ada Clement Piano School, 3435 Sacramento street, will be given on Friday and Saturday, May 23d and 24th. The programs to be presented will be as follows:

First Primary Grade, May 23rd at 4 p. m.—Duet-March (Crosse), Robert Kenward, Allan Kenward; Cradle Song (Smith), Muriel Ingalls; Drive Around the Lake (Jenkins), Maurice Carey; Jolly Workman (Gaynor), Evelyn Hodghead; The Smile of Spring (Oesten), Melville Marx; Slumber Song (Gurlitt), Margaret Gibbons; Dolly Found (Martin), Margaret Andrews; Come in the Garden (Jenkins), Marion Lund; Evening Song (Gaynor), Barbara Webster; March of the Forest Sprites (Gaynor), Robert Huebner; The Cat (Maxim), Patricia McCoy; Duet—Evening Bells (Schmidt), Florence McCormick, Charles McCormick; Church Bells (Maxim), Kathleen Carey; Cradle Song (Oesten), Marian Camp; Merry Go Round (Mathews), Grace Lienau; Allegretto (Kohler), Walter Gibbons; A Little Bird (Folk Song), Frances Baer; Morning Song (Gurlitt), Henry Ehlen; Bird in the Meadow (Gaynor), Evelyn Joseph; Wild Rider (Schumann), Dohrman McCoy; Rain Patter (Rogers), Jean Bailly; Dance, Dolly, Dance (Reinecke), Kathryn Eddy; Ring Around the Rosy (Rogers), Doris Bailly; In the Field (Gurlitt), Andrew Burnett; The Dragon Fly (Smith), Mary Coleman; Merry Sprites (Krogman), Richard O'Brien; By the Spring (Gurlitt), Marion Somers; Menuet in F (Mozart), Charles Elkus; Bouree (Le Couppay), Laura Hammer; Hop Scotch (Rogers), Newell Clement; Sleigh Bells (Rogers), Janice Roche; Menuet in G (Mozart), Elizabeth Larsh; Limpid Stream (Burgmuller), Gordon Graham; Menuet in F (Bach), Ruth Elkus; Two Piano Piece (Gurlitt), Jane Moore, Betty Cullen.



MISS MARGUERITE RAAS

The skillful active artist pupil of Mme. Rose Relda Cailleau, whose clear soprano is frequently heard in public

(See page 4, column 2)

Second Primary and First Intermediate A., May 24th at 2:30 p. m.—Two Pianos, 4 hands (Gurlitt), Philip Wessa, Walter Schwarz; In the Blacksmith Shop (Parlow), Marjory Whitehead; The Chase (Burgmuller), Holman Wood; Trot de Caverlie (Rogers), Cecelia Coleman; Menuet in G (Beethoven), Ross Freiermuth; Polka (Spindler), Ernst Ophuls; 1001 Nights (Reinecke), Eugenia White; March of the Scouts (Sharpe), Richard Nason; Arabesque (Burgmuller), Virginia Phillips; Hungarian Battle Song (Rheinhold), Elizabeth Sherwood; Sailor's Song (Grieg), Vera Jacobson; Hunting Song (Schumann), Adrienne Hedger; Two Pianos, 8 Hands (Waltz), (Gurlitt), Mary Maling, Edna Green, Isabella Bouick, Rosalie Harker; To a Wild Rose (MacDowell), Stella Stevens; Song of the Lark (Tchaikowsky), Beulah Gibbons; Folk Song (Schumann), Frances Walker; Elfin Dance (Grieg), Henry Gibbons; Knight Rupert (Schumann), Louise Hitchings; Menuet (Pleyel), Marie O'Brien; Sonatina (Gurlitt), Bernice Miller; Echoes from the Theatre (Schumann), Elizabeth Atkinson; Carnival (Richards), Margaret Larsh; Etude, D Major (Heller), Clara Ophuls; Warrior's Song (Heller), Ruth Korn; Consolation (Mendelssohn), Virginia Mysell; Witches' Dance (Schytte), Georgina Rolph.

First and Second Intermediate Grades, Friday evening, May 23rd, at 8:15 p. m.—Rondo for Two Pianos (Gurlitt), Marean Hatch, Antoinette Olympe; Sonata, D Major, 1st Movement (Haydn), Marion Clement; Slumber Boat (Gaynor), Frances Corbusier; Prelude (Rogers), Louise Zeh; Forget Me not (Heller), Margaret Edwards; Turkish Rondo (Mozart), Frances Barry; Boat Song (Mendelssohn), Patrice Naumann; Avalanche (Heller), Carol Rulofson; Two Country Dances (Schubert), Margaret O'Leary; In Autumn (MacDowell), Ruth Cook; Sea Piece (MacDowell), Marion Scott; Shepherd Evening Song (Heller), Dorothy Duff; Pas des Amphores (Chaminade), Dorothy Wolf; Cradle Song (Grieg), Else Barth; Waltz (Henselt), Kathryn Kent; Andante (Schubert), Morton Gibbons; C Minor Fantasy (Bach), Aida Marcelli; Why (Schumann), Gwenith Price; Prelude (Heller), Barbara Benjamin.

AIDA TO BE PRESENTED AT GREEK THEATRE

A Spectacular Outdoor Production of Great Italian Opera With Mme. Johanna Kristoffy in Title Role to Be Given on May 24th

Great credit is due Mrs. Vincent (Pearl Landers) Whitney for the interest she is taking in a spectacular open-air production of Aida which is to be presented at the Greek Theatre on Saturday evening, May 24th, with such distinguished artists as Mme. Johanna Kristoffy and Miss Blanche Hamilton Fox in the principal roles of Aida and Amneris. Mrs. Whitney entertains the laudable ambition to give San Francisco a permanent operatic organization of the highest type at prices within the reach of everybody and this monster presentation is to partly serve as a financial foundation and partly as a "feeler" of the public's interest in such a project. This future enterprise in itself should be an inducement for every one musically to help along a cause of such unquestionable merit to crowd the Greek Theatre on this occasion. The following article, which appeared in the Bulletin of last Monday will give a more detailed idea of the enterprise.

A spectacular outdoor production of Verdi's greatest opera, "Aida," will be given Saturday evening, April 25, in the Greek Theatre, University of California campus, Berkeley, under the direction of the San Francisco Grand Opera Company, With Mrs. Laura Hrubanik as general director. The occasion will give San Franciscans an opportunity to witness the effects of a new technic of stage lighting, which, while it has been promulgated for years by idealists of the new theatre, including such men as Gordon Craig, Max Reinhardt and Arthur Hopkins, has never before been tried out in the West. This technic is simply the creation of illusion and atmosphere by lights thrown from above and from one general direction at a time, as in nature, thus avoiding the use of footlights and glaring "cross-lightings."

The change in effect from such a technic is far more fundamental and beautifying than would seem from so simple a statement of it. The effect is more than visual, as it tends, among other things, to eliminate the over-emphasis of detail of costume, and of personality of principals, and thus to make the participants not so much actors on a stage as figures in a drama. In fact, this method of lighting leads away from all those faults and artificialities of modern theatrical production which have driven Craig to the extreme refuge of his proposed "puppet-stage."

This part of the production will be under the personal direction of M. F. Hrubanik, producing manager, who will have the co-operation and advice of Samuel Hume of the University of California. The light towers will be installed, equipped and operated under the direction of C. J. Holmsmueller, and A. Neri will act as stage manager. Since ordinary painted sets are out of the question in such a surrounding, the illusion of Egyptian locality will be created mainly by costumes and properties. A ballet of 60 slaves and forty priestesses will lend atmosphere. Anita Peters Wright will act as ballet mistress.

Frederic G. Schiller will conduct the opera. Johanna Kristoffy will sing the title role, and Enrico Arensoni the part of Rhadames. Blanche Hamilton Fox will appear as Amneris, and Manuel Malpica as Amonasro. Evaristo Aliberti will be the king. An orchestra of 80 pieces, and a chorus of 150 trained voices will be assembled under Schiller's baton. This production of "Aida" is made possible by the "California Singers," an organization of young vocalists which was formed by Schiller last September for the purpose of studying and presenting operas here. It is the purpose of this organization, which includes many leading teachers of vocal art as supporting members, and their pupils as active members, to create a permanent operatic ensemble, trained in all the standard operas, and with the musical knowledge and experience to master the newer masterpieces when occasion arises.

The greatest problem of operatic production is not the securing and transporting of attractive soloists, but that of assembling an efficient chorus. A really capable, well-trained operatic chorus is rarely, and one might say never, heard outside the great metropolitan centers. And most thinkers on the operatic problem are convinced that the only hope of bringing first-class opera to cities outside the reach of metropolitan choruses is to create such local permanent ensembles. While the California Singers have studied only the chorus parts of those operas they have taken up, solo material is hunted out and encouraged, and the membership realizes that the knowledge of operatic literature is necessary for all ambitious singers, and that to increase the number of theatrical productions in the city can but increase the opportunities of all capable of doing solo work.

Although the society has already studied several operas, this appearance of "Aida" is their first public service, and it is but a foretaste of the things they hope to make possible in San Francisco. The California Singers will soon announce the giving of another operatic performance of a lighter nature. For this performance, given under their own management, the chorus and principals will be chosen from the personnel of the society, and the proceeds will go to the benefit of the society and its work. Besides the California Singers, there will sing at the "Aida" performance a number of University of California students and volunteer choralist who took part in a former production of the same opera here, bringing the total number of chorus singers in the neighborhood of 200.

Among those who have taken boxes for "Aida" and who will entertain on this occasion, are Mr. and Mrs. George Whittell, Mr. and Mrs. A. B. Spreckels, Mr. and Mrs. George Pope, Mr. and Mrs. Henry Lapham, E. G. Callender, Mr. and Mrs. Ferdinand Thieriot, Mr. and Mrs. Leigh Sypher, Mr. and Mrs. John Landers, Dr. and Mrs. T. Edward Bailly and Everett Bee.

DOMENICO BRESCIA'S QUARTET A SUCCESS

Domenico Brescia's Andes Quartet was presented by the Berkshire Quartet in New York at the home of Mrs. F. S. Coolidge, on the evening of April 20th in the presence of a distinguished audience that included some of New York's leading musicians, among them Ernest Bloch, the famous composer, and Mr. Betti of the Flonzaley Quartet, all of whom expressed their delight and pleasure over the fine work. Hugo Kortschak, the leader of the Berkshire Quartet, wrote to Mr. Brescia: "At the recent performance (April 20th) of the three movements of your string quartet everybody was most interested and expressed appreciation over the originality of your work. We have enjoyed practicing it."

The Musical Courier of May 8th says of this event: "Very interesting, too, were three movements from the Andes Quartet by Domenico Brescia of San Francisco, entitled Twilight, Aborigines Dance and Bacchic Feast. Very ingenious is the invention of Mr. Brescia and quite novel and effective his treatment of the strings, showing great intimacy with their use. The Aborigines Dance is particularly good, thoroughly original in both themes and treatment."

MISS WAKI HOMMA TO VISIT JAPAN

Miss Waki Homma, the talented Japanese violinist, who came to America specially to acquire a thorough musical education, will sail for Japan within a short time to visit her family. She expects to remain about three months, after which time she will return to this country before the beginning of next season and continue her studies. She has been studying most industriously for a long time and is now one of the most



MISS WAKI HOMMA

The talented young Japanese Violinist studying with Lion Goldwasser, who will leave for Japan on a short visit presently

serious students of Lion Goldwasser. Thanks to her industry and perseverance, she has succeeded in her studies most gratifyingly and Mr. Goldwasser predicts for her the career of an excellent musician. Miss Homma has been to Paris twice and is as accomplished in literature and science as she is in music.

AN INTERESTING MUSICALE

An especially interesting musicale was given last Saturday afternoon by junior high school and advanced pupils of Miss Elizabeth Simpson at her Berkeley studio, this being the closing class recital of this season. The program was divided into two parts, the first being given by the junior class with a demonstration of harmony and ear training by the youngest pupil present, little Lucia de Laveaga. The latter half of the program was presented by high school and advanced pupils, and a delightful social hour with dainty refreshments closed the afternoon's enjoyment. The program was as follows: Junior—Danse des Souverains (Poldini), Betty Fleming; Adieu to the piano (Beethoven), Music Box (Poldini), Pauline Moran; Hunting Song (Gurlitt), John Kimball; Waltz (Czerny), At Play (Gurlitt), Lucia de Laveaga; The Fair (Gurlitt), Constance Pedder; Album Leaf (Grieg), Dance of the Elves (Grieg), Ruth Medina; Vogel als Prophet (Schumann), Warum (Schumann), To a Water Lily (MacDowell), Gordon Hall. Advanced—Solfeggetta (C. P. E. Bach), Valse in C minor (Chopin), Miss Helen Merchant; Nocturne (Schumann), Theme for Left Hand (Pirkhert), Miss Elizabeth Bliss; Lotus Land (Cyril Scott), Lyric Piece (Grieg), Spanish Dance (Arriliga), Miss Gladys Sibley; Berceuse (Karganoff), Etude Op. 25 No. 1 (Chopin), Nocturne for Left Hand (Scriabine), Pan (Godard), Mrs. Richard Martin; Arabesque (Debussy), Revolutionary Etude (Chopin), Polichinelle (Rachmaninoff), Mrs. Ernest Williams.


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PORTLAND ROSE FESTIVAL

The Portland Rose Festival, June 11th to June 13th, will feature a Community Song Festival program, which will be worked out under the direction of War Camp Community Service. Alexander Stewart, district representative of Community Singing on the coast for the War Camp Community Service, will have general supervision of this program.

The features of this program will include a great festival "welcome-home" concert given in the Portland Auditorium by the combined choral societies of Portland, under the direction of William H. Boyer, director of music in the Portland schools; the singing of welcome songs by groups of singers before homes where service flags are displayed; welcome groups of singers stationed on platforms along the route of march during the great military parade of service which is to be held on the second day of the Festival; a great "Community Sing in Multnomah Park on the last evening of the Festival; community singing in the public schools, churches, theatres, department stores and all meetings of social and civic organizations for a week preceding the Festival. In the carrying out of this program the War Camp Community Service has secured the co-operation of all the musical organizations and leaders of the city.

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THE STUDY OF OCTAVES, THIRDS AND SIXTHS

In the May issue of *The Etude* Mrs. Noah Brandt writes such a valuable and instructive article about the study of octaves, thirds and sixths, that we are certain our readers will be pleased to have the entire article reprinted in these columns:

The performance of pure legato octaves is undoubtedly the greatest stumbling block in the path of a pianist striving for virtuosity. This is surprising, as with proper placing, correct use of the down-up motions of the wrist, and relaxation of the muscles, octaves may approximate the speed, depth and equality of single notes. Pure, perfectly even, resonant octaves cannot be acquired when muscles are rigid, hands misplaced, and a faulty principle applied.

The ear plays a very important part in octave playing, as it requires constant listening to each tone, in order to discover inequality. All previous training of the fingers and muscles for scales, chords and arpeggios has been a splendid preparation for octaves, although the latter should be a daily study even for comparative beginners, as they are a great aid in developing strength and giving elasticity to the first and fifth fingers. In the case of children unable to reach an octave, use sixths in place of octaves, in the early exercises.

One case, of a very gifted girl who performed in public the Rubinstein D Minor Concerto, comes to mind. The task was accomplished only by applying the principles for octave playing to which I have so often referred, as the young girl had little mechanical development or capacity. With a very short thumb, and no stretch between the latter and the index finger, she certainly had enough to contend with, but added to that the fingers were stiff and the hand not large by any means. By means of dogged determination and patient application of the correct principle, she was enabled in six years (from the time she received her foundation) to make her debut, performing an entire program of extreme difficulty, winning encomiums from press and public. That convinced me how unimportant comparatively, a fine hand was, and how much could be accomplished by musical and intellectual gifts, when combined with perseverance and correct guidance.

White Key Octaves

When performing on white keys only, the hand should remain over the margin between the front of the keyboard and the black keys, always using the straight lines for scale and arpeggio passages, but when using black and white, never move in and out, but invariably remain inside. The rules for octaves are as follows: Play in a straight line; use even pressure; observe regularity of the up-down motions and complete devitalization when pressing down the octave.

The chromatic scale in octaves should be a daily study. Assign one study weekly of Kullak's Octaves (Book 2), in order to prepare for staccato. In the chromatic scale (played in octaves) use the deep

clinging legato touch, bearing down from the triceps, but never growing rigid. Never play with the arm (when using the triceps muscles) as only the pulsation of the latter is felt, and the arm, although relaxed is perfectly steady.

In performing thirds and sixths, the main difficulty lies in the connection of both tones when passing under and over the keys. Most performers retain only one note of the thirds or sixths, thereby destroying the equality and perfection of the passages. By using the same rules laid down for scales, relaxing the wrist when crossing over and under, and retaining both notes until the last moment, a perfect connection is assured. The Chopin Berceuse in D Flat Major is an exceptionally fine work for developing thirds and other intricate passages, and some editions have a set of preliminary studies to prepare for the difficulties. However, if all the technical rules have been carefully observed studies will be unnecessary, and thirds or double notes of any kind will glide smoothly and perfectly, to the complete satisfaction of the performer.

A Modern Course

When students once understand the importance of sound conscientious training and faithful adherence to study, they will find that absolutely nothing is beyond their reach and that even those ordinarily talented attain surprising results. Modern methods are so infinitely superior to the old-fashioned routine hammering formerly in use, that results are accomplished in half the time, and without the torture of hours spent in endless books of unnecessary studies, as everything can be developed in the solos. The few necessary studies to be recommended are Berens, New School of Velocity; Loeschorn, Op. 66 Book 3, First Studies in Octave Playing; Cramer, Books I and II (Von Bulow Edition); Inventions, Preludes and Fugues of Bach, Gradus ad Parnassum (Clementi-Taussig) and the Etudes of Chopin, Op. 10 and 25. Philipp's Octaves are also to be commended.

The above mentioned cover the entire ground from foundation to finish, as the use of studies depends entirely upon the pupil. Often I have dispensed with all but the most important, developing the technic in the solos. No two pupils can be trained exactly alike, either technically, tonally or musically. Each one has individual faults; hands are formed differently, and temperaments in particular, are totally dissimilar. While the principle of technic and tone is alike for all, the faults are different, consequently it is the instructor who must be ingenious and find what is amiss in order to correct it.

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By ALFRED METZGER

Owing to an unusual rush of events that emphasized the closing of the winter season and the beginning of the summer season, a transition period that occurs every year and includes numerous pupil recitals and commencement exercises at conservatories, our resumé of the symphony season, which closed on March 30th, has been held over until to-day. Nevertheless the musical interest and the importance of this season is of such a nature that no matter how late it may be, such a recapitulation will always be of sufficient news value to entitle it to the prominence which we are now giving it. The season which just closed was the fourth under the direction of Alfred Hertz, and the eighth since the organization of the Musical Association of San Francisco. During the four years of Mr. Hertz's incumbency and popularity of the conductor and his inherent musicianship have revealed themselves in constantly increasing force. Both the guarantee and the attendance has gradually become larger and more substantial and the fact that each succeeding year has also brought with it gratifying increases of interest on the part of guarantors, subscribers and the public at large, proves beyond the shadow of a doubt that the symphony concerts have taken such a hold upon the people's mind that they have finally become an institution in this community, an institution which will unquestionably remain a permanent artistic asset of the city.

The success of the symphony concerts, which includes their evident influence upon the musical life of our people, naturally represents an invaluable stimulation to musical endeavor, both artistic and commercial, and for this reason it is the duty of every single individual, either directly or indirectly associated with musical endeavors, to contribute to the very limit of his or her means toward the perpetuation of these events, for they represent the very foundation of our musical life. And if this foundation is not constantly kept firm and solid, and re-enforced occasionally, its weakness will have just as destructive an effect upon our musical life as its strength will have a constructive effect. So it is to the interest of the music lover and the professional musician as well as the music merchant to see to it that the San Francisco Symphony Orchestra is constantly kept in an increasing state of prosperity. The prosperity of the Symphony Orchestra means the prosperity of everyone worthy of musical support. And anyone who can not readily see this logical fact is not sufficiently wide-awake to deserve to prosper as a musical factor in this city.

The reason why the San Francisco Symphony Orchestra represents such a tremendous musical asset lies in the undisputable artistic pre-eminence which it enjoys—a pre-eminence which practically makes it a fixed standard of musical endeavor which serves as an example for emulation by any other musical enterprise. Indeed, any musical activity that does not compare favorably with the artistic standard set by the Symphony Orchestra can not possibly survive in this community. And this is as it should be. In this way the San Francisco Chamber Music Society has become so popular and so successful, for it has adopted the same standard of artistic excellence in its own affairs which Alfred Hertz has set for the San Francisco Sym-



MME. JOHANNA KRUSTOFFY-OVESTI

The distinguished Prima Donna Soprano, who will sing the title role in the open air production of *Aida*, which will take place at the Greek Theatre next Wednesday evening, May 28th

phony Orchestra. And the same will be true of musical education in its various aspects—either through private teaching or through schools and conservatories. In future incompetency will never enjoy that undeserved vogue which it did in the past. Any example set by worthy musicians in a manner that the public will understand the difference between a satisfactory and an unsatisfactory performance naturally creates in the audience an ability to differentiate between that which is bad and that which is good in music, thus getting the people gradually used to good music, makes it impossible to give inefficient performances. And in thus being responsible for the education of the public an organization like the San Francisco Symphony Orchestra eliminates a large proportion of inefficiency both among artists and teachers. It is the only solution to the great question of inefficiency among teachers.

Although the season 1918-1919 was sadly handicapped by the influenza epidemic, which shortened the number of concerts and therefore reduced the financial status of the organization, the splendid attendance at the remaining concerts and the praiseworthy co-operation on the part of the public at the immense popular concert at the Exposition Auditorium made it possible to close the season with a handsome sinking fund. At the conclusion of the season and immediately afterward, Secretary Manager Widenham was able to announce that already \$57,000 had been guaranteed for the ensuing season, which left at that time only \$13,000 more to secure, and possibly by the time of this writing the guarantee has already reached the necessary amount. The fact that Secretary Manager Widenham already secured authority to announce the re-election of Alfred Hertz as Conductor and the certainty of the resumption of the symphony concerts next season makes it possible to obtain the subscription list during the summer, have contracts signed and thus be ready at the beginning of the season instead, as was formerly the case, create an atmosphere of uncertainty, which acted against prompt resumption of securing financial assistance and of getting the personnel of the orchestra together. So it will be seen that the symphony situation at the end of the season 1918-1919 was in far better shape than it ever has been before, leading one to assume that the season 1919-1920 promises in every way to be the most artistic and more prosperous than any, because it begins under the happiest possible auspices.

Although it was to be regretted that William Sproule found it necessary to resign as President of the Musical Association, the selection of John D. McKee brings to the presidency a gentleman of the highest personal standing and a representative business man who has the best interests of the symphony orchestra at heart. Those who know him well are enthusiastic over the choice of such a singularly fit gentleman for this responsible position, and the Pacific Coast Musical Review feels that, under this new regime, the association will continue to prosper and expand. We congratulate both the Musical Association and Mr. McKee upon this happy selection, and Mr. Sproule upon the splendid show-

(Continued on page 8, col

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EIGHTEENTH YEAR

CECIL FANNING TO SING IN ELIJAH

Just before going to press we hear the pleasant news that Paul Steindorff was fortunate enough to secure the services of that incomparable American baritone, Cecil Fanning, to sing the beautiful baritone role in the grand production of Mendelssohn's *Elijah* at the Greek Theatre on Saturday afternoon, June 21st, when Schumann-Heink will sing the contralto role. With such a wonderful artist as Schumann-Heink and such a matchless baritone as Cecil Fanning, this *Elijah* performance will surely be one of the greatest ever given anywhere, and beyond a doubt the greatest ever given West of the Rocky Mountains.

SOLDIERS IN SIBERIA WANT POPULAR MUSIC

The Pacific Coast Musical Review is informed from an authoritative source that the American soldiers now in Siberia are greatly in need of sheet music, preferably the popular variety. Anyone who can spare music of this nature will surely brighten the heart of many a home-sick soldier boy in Siberia, if he or she will send this music to Miss Held at the Letterman Hospital to be forwarded, or if they will communicate with Miss Held by telephone or letter when and where the music can be called for. We trust that some of the readers of this paper will be able to assist in this fine cause. If anyone wishes this paper to attend to this matter for them, we shall be glad to do so.

CHAMBER MUSIC SOCIETY'S AMBITIOUS PLANS

Elias Hecht, founder of the Chamber Music Society of San Francisco, is quite happy over the splendid prospects of this worthy organization for next season. L. E. Behymer, the wide-awake California impresario, has accepted the management of this organization for Southern California, Utah, Arizona and Nevada, and is very optimistic regarding his ability to secure quite a number of excellent bookings. In conversation with the writer, Mr. Behymer expressed himself gratified with the fact that he has the opportunity to really endorse and champion the cause of a genuine California chamber music organization that has made such tremendous strides in recent years as the Chamber Music Society of San Francisco has. He said that it simply has forced itself upon national attention. The management for Northern California will remain in the capable hands of Mrs. Jessica Colbert, who already has done such splendid work for this society, and who had not a little to do with the present demand for the services of the organization. The Chamber Music Society will start rehearsals on July 11th, after Louis Persinger's return from the East. The University of California has the honor to have secured the first series of dates for the Chamber Music Society. Three concerts will be given on the first three Tuesdays in October.

STEPHENS CHOIR IN MENDELSSOHN CANTATA

The choir of St. Stephens Episcopal Church will sing Mendelssohn's Cantata, "As the Heart Pants," tomorrow (Sunday) evening. Thirty voices, nearly all of them trained by H. B. Pasmore, will give beautiful expression to this loveliest of all Mendelssohn Cantatas. Ruth Muzzi Conniston has kindly consented to preside at the organ and Mr. Pasmore will sing with and direct the choir. The program will be as follows: Prelude, organ, Ruth Muzzi Conniston; Intonation of Even Song Service, by Rev. Geo. H. B. Wright, Rector; Nunc Dimittis in F, (Tours); Offertory, Aria from St. Paul, Harry Lawrence; As the Heart Pants, Cantata for soprano solo, male quartet and chorus (Mendelssohn), Mrs. George H. Coolidge, Messrs. J. C. Lacey, John Pasmore, Milton Lawrence, and Harry Lawrence; Postlude, Prelude and Fugue in G minor (Bach). H. B. Pasmore, choir director and organist of St. Stephens Church. All seats free to the public.

WALTER ANTHONY IMPRESSED WITH MUSIC IN SEATTLE

In a Breezy Letter to the Pacific Coast Musical Review, Well Known Critic Tells of Commendable Energy Displayed by Seattle Musicians and Music Lovers—North-western Metropolis Endowed with Four Successful Choral Societies and a Symphony Orchestra Financially Well Supported—Pleads for Increase of Interest and Co-operation

Seattle, May 17, 1919.

With the usual temerity of the stranger to pass profound judgments after superficial observations, I hasten to assert the splendid potentialities of Seattle as a music center—not a branch of the healthy stalk deep planted by the Golden Gate, but an independent, spreading growth from a soil and in an environment adapted by nature to Art's finest flowerings.

I have been here but a week, and am amazed at the possibilities of this puissant, youthful city of the Northwest. We have a symphony orchestra backed by the wealth of Seattle, and of which more, later. At least four splendid choral organizations, of membership numbering at least fifty and over, are flourishing under competent direction: The Amphions, under Claude Madden; the Nordica Club, under Milton Seymour; the Ladies' Musical Club, and the Apollo Club. These give regular recitals after sufficient rehearsal periods have been indulged, and the programs as far as I have seen them or heard them are conventionally safe, sane and enjoyable.

The public library is well stocked with a goodly share of works on music and an unexpectedly fine assortment of scores and selections of sheet music. Indeed, compared to the space allotted other kinds of books in the two libraries, I am inclined to think that Seattle has a better music library than San Francisco. At least it has been assembled over a longer period.

It is as though everybody had just come here. The feeling of stability that must prelude art expression is lacking, though, no doubt, it will come in due time.

Meanwhile it would be difficult to imagine an environment more naturally kind to the arts than the environment of this city of a hundred hills, in the valleys of which shine the lakes and on the sloping shores of which the sound finds luminous shallows. In the near distance the Olympic range, its peaks white with snow and capped by Mt. Rainier, and in the far distance the Cascades, hazy in the ever changing sky. An ever-green background of foliage, field and forest touches the city with the perpetual youth of spring. If one has a song or a picture or a poem in his heart it will surely find utterance here. What we need is audience, attention, interest, and a co-ordination of natural forces with those of orchestra, chorus, virtuoso and pedant, to the end that art, particularly music, assume a proper place in the lives of us.

WALTER ANTHONY.

MME. KRISTOFFY IN TITLE ROLE OF AIDA

Distinguished Prima Donna Soprano Will be at Her Best in Grand Open Air Production of Verdi's Dramatic Opera at the Greek Theatre

Madame Johanna Kristoffy-Onesti, the distinguished dramatic soprano, who has made no operatic appearances here since her marriage, has consented to take the title role in the spectacular production of Verdi's *Aida*, to be given in the Hearst Greek Theatre on Wednesday evening, May 28. Those who remember her artistry and her vocal attainments will be pleased at the opportunity to hear her in a character which she has interpreted with conspicuous success on many occasions. Enrico Aresoni will be the Rhadames, Blanche Hamilton Fox is cast for Amneris, Manuel Romero Malpica will sing Amonasro and the part of the King will be taken by Evaristo Alibertini.

The production is to be one of the most elaborate ever attempted in the West. There will be a chorus of one hundred and fifty and an orchestra of seventy under the direction of Frederick G. Schiller, former conductor of the San Francisco municipal orchestra and an experienced director of opera. Anita Peters Wright is training a ballet of sixty. Natural lighting effects are to be accomplished by means of scintillators placed on towers behind the semi-circular open-air auditorium, and the stage will be illuminated from above and from one general direction at a time, avoiding the conflict of cross-lights.

The production is under the management of Mrs. Laura Hrubanik, aided by Mrs. Vincent Whitney, and has the co-operation of Samuel J. Hume, chairman of the music and drama committee of the University of California.

ZDENKA BUBEN-CHARLOTTE IBSCHER CONCERT

Two Clever Pupils of Professor Beringer, Assisted by Miss M. Monica Heffernan, Soprano. Give Excellent Program at Century Club Hall

The Misses Zdenka Buben and Charlotte Ibscher gave a delightful recital for two pianos at Century Club Hall on Thursday evening, May 15th, in the presence of an audience that crowded every seat. Four of the five piano numbers were arranged for two pianos and both young musicians revealed extraordinary pianistic faculties. The works selected for this occasion were unusually difficult both from a technical and emotional point of view, and in most instances concise rhythmic instinct was necessary. Both pianists did not only exhibit brilliant technical skill, and gratifying emotional instinct, but also in ensemble work they proved most uniform in their work.

Miss Ibscher played a group of three compositions by Nicolai, Beringer and Zarembski, exhibiting ease of execution and inborn musical intelligence. The assisting artist was Miss M. Monica Heffernan, mezzo contralto, pupil of Mme. Joseph Beringer, who combined a rich, warm and pliant voice with artistic temperament and clear enunciation. In addition to her many musical advantages Miss Heffernan is very attractive and the combination of artistry and personality never fail to earn her the plaudits of her audiences. The complete program rendered on this occasion was as follows: Variations (Impromptu Op. 112 No. 3) (Schubert), (Arranged for two pianos by Muler-Reuter); Vocal: (a) The Day is Done (Balter), (b) Le Plus Jolie Reve (Azezo), (c) Irish Love Song (Lang); (a) Danse Slav (Dvorak), (b) Invitation to the Dance (Weber), (Arranged by Felix Weingartner); Vocal: (a) La Colomba, Folk Song of Tuscan (Schindler), (b) Tere-sita mia (Sturgis), (c) "Tu"—Cuban Song (de Fuentes); Piano Solos—(a) En Automne (N. Nicolai), (b) Tes Yeux, Nocturne (Jos. Beringer), (c) Valse Caprice (J. Zarembski), Miss Charlotte Ibscher. Vocal: (a) By the Waters of Minnetonka—Indian Love Song (Hearnes), (b) Mon coeur s'ouvre a ta voix (Saint-Saens), (Violin obligato, Miss Josephine Holmby; Dance, M. Bre (Saint-Saens); Vocal: (a) The Star (Rever), (b) On the Shore (Neidinger), (c) The Birth of the Hero (Leont); Polonaise from the Opera *Mignon* (arranged by Joseph Beringer).



ALFRED HERTZ

The Distinguished Conductor of the San Francisco Symphony Orchestra, Who Attracted 57,000 People to Thirty-two Concerts Last Season

The music department at the University of Washington is alert and provided with what I believe is an able corps of instructors who are prepared to carry students as far along the theoretical road as they choose to go, and including Double Counterpoint and Fugue. As yet there is no class in instrumentation.

Several private institutions of musical learning, such as the Cornish School of Music, thrive in an atmosphere of high seriousness of purpose, and the courses in music are conjoined via the lecture room with the allied arts of drama, pantomime and dance.

The colony of music teachers is large and apparently prosperous and the talent exhibited by their pupils averages well. The standard of music in the churches is excellent. As yet there is no co-ordination. The choral clubs are either masculine or feminine and addicted to the freakishness of music for the female or the male voice without the conjunction of treble and bass quality out of which alone can come satisfying concerted music.

The symphony orchestra plods along with indifferently attended concerts, making little impress on the lives of the student body or their teachers. The merchants and the bankers and the professional men backing the orchestra pay up its deficits cheerfully and let it go at that.

The musical affairs at the University are indifferently exploited and interest in them centers mainly at the University though the merit disclosed in the recitals is sufficient to justify general attendance. There is thus no generation of musical impulses, and music assumes but the most casual kind of a place in the life of the city, otherwise so energetic, prosperous and ceaselessly at work. In short there isn't any "atmosphere" and a transient feeling is developed by the fact that the city has expanded so tremendously in such a brief time.

MILLS COLLEGE GIVES FINE ANNUAL CONCERT

Vocal and Instrumental Students of Famous Institution
Give Excellent Account of Themselves and
Reflect Credit on Their Teachers

A large audience was present at the Colonial Ballroom of the St. Francis Hotel on Saturday evening, May 10th, when Mills College Department of Music gave its annual concert under the direction of Edward Faber Schneider. The program was opened with an instrumental ensemble number interpreted by a string quartet, consisting of Miss Faith Van Horn, first violin, Miss Pamela Tyler, second violin, Signor Antonio de Grassi, viola, and Miss Gladys Washburn, cello. This number consisted of the well known Andante Cantabile from Tchaikowsky's string quartet, and was played in a manner that showed fine tonal balance, gratifying intonation and a delightful cantabile effect. In the next two numbers—Menuet for string quartet (Boccherini), and Valse Noble (Oskar Nedbal)—Miss Jacques Levis played the second violin part instead of Miss Tyler. These compositions were also given a musically and decidedly enjoyable interpretation.

Miss M. Lois Rennie sang A Cyprian Night and When Spring Comes to the Island, both compositions by Lohr, with a clear, ringing soprano voice and in a manner to emphasize the poetic character of these works. The voice is lyric in quality and the young singer showed much poise and assurance. Miss Leah Stalder played two piano compositions by Debussy, namely, Claire de Lune and Dance in E major. A peculiarly sensitive artistic instinct is required to give a Debussy composition adequate expression, and Miss Stalder was not only sufficiently well prepared to meet the mental requirements of satisfactory Debussy playing, but technically, too, she revealed fluency of digital facility and limpidity of touch, two factors absolutely essential in the interpretation of romantic musical literature.

Miss Millie May Spaulding, a delightful soprano with a mezzo timbre in the lower and middle tones, sang L'Invitation au Voyage, by Henry Duparc, and Deep Sea Pearl, by Edward Faber Schneider, the latter upon special request. This gifted and capable young singer shows excellent training and both technically and artistically she has attained a measure of excellence that earns her the applause of her audiences. The voice is resonant, flexible and clear, the breathing easy and even and the tone well sustained and accurate as to pitch. Her phrasing is decidedly intelligent and judicious.

Miss Isabelle Becker played two piano compositions, namely, Impromptu A flat major (Chopin), and Capriccio No. 7 op. 116 (Brahms). The adequate interpretation of these two works demand intelligent musicianship and fluency of mechanical expression as to finger dexterity. Both requirements were gratifyingly fulfilled by Miss Becker, whose clever and skillful playing aroused the audience to enthusiastic applause. Miss Helen Rich sang J'ai pleure en reve (George Hue), and The Eagle (Edward F. Schneider). She exhibited a clear, firm soprano voice with considerable dramatic timbre. Her phrasing reveals pronounced artistic temperament and her intonation and enunciation are excellent, all of which points to efficient instruction.

A most remarkable performance was the astoundingly intelligent and artistic interpretation of Schumann's tremendous Carnival. Although Miss Ruth Carr, selected to play this difficult work, did not interpret the entire work, she played most of it and by heart, too. She invested every one of the various parts constituting the work in a manner that showed deep insight and efficient training, and she had studied it so thoroughly as to play with assurance and without hesitation. It was surely as skillful a performance of this work as we have heard in a long while, and both performer and teacher well deserve to be complimented.

Miss Faith Van Horn, accompanied on the piano by Miss Sheuerman, played the adagio from Bruch's G minor concerto. The revealed a smooth, pliant tone and played with observation of the cantabile character of this beautiful adagio. She certainly invested her playing with fine emotional coloring and made an excellent impression upon her hearers.

Miss Helen Boyle distinguished herself by singing Songs My Mother Taught Me (Dvorak) and Pierrot (Rubens), two decidedly contrasting compositions, the first being sustained and essentially endowed with legato characteristics, while the latter is of a decided vivaciousness and virility. Miss Boyle's clear lyric soprano voice, delightful enunciation, easy attack and graceful poise combined to make these two songs two of the most enjoyable features on this program.

Miss Elinor Klink played three piano compositions with decided taste and the necessary pianistic equipment. The work included: Little Indian (John Carpenter), Irish Tune from County Derry (Percy Grainger) and Waltz Miniature (Edward F. Schneider), the latter in unusually tuneful and graceful little work. Miss Klink is decidedly a poetic player, who phrases with fine sentiment and whose instrumental arabesques are executed with ease and accuracy. She is surely a very clever and well prepared pianist.

Miss Dorothy Fife, soprano, and Miss Bernice Tutt, contralto, both possessors of smooth, flexible voices, sang an excellent dramatic composition by Edward F. Schneider in the form of a duet entitled: O Love Divine from Appollo, in a manner that not only emphasized the artistic character of the work itself, but equally so the flexibility and warmth of the voices and depth of feeling with which the young singers colored the phrases. The program was concluded with two choruses entitled: What the Chimney Sang (Edward Horsman), The Bird of the Wilderness (Gertrude Griswold), conducted by Edward F. Schneider and accompanied by Miss Norma Petro. These songs were rendered with uniformity of attack, fine blending of voices, and such clear pronunciation that every word could be understood. They were written in parts and sung most artistically and

with strict adherence to counterpoint and other musical intricacies.

This was decidedly one of the very finest students recitals we have attended during the season. The work of the students is so much more worthy of admiration when it is known that all of them are working from sixteen to eighteen hours in academic studies preparing for their degree, in addition to their music. They acquitted themselves so well that, notwithstanding the length of the program, the performance never lacked interest and the audience remained from beginning until the very end. The faculty and students surely have reason to feel satisfied with the splendid results achieved on this occasion.

"MAYTIME" A REAL HIT AT THE CURRAN

"Maytime," the most delightful musical play that San Francisco theatregoers have seen in recent years, begins the last two weeks of its engagement at the Curran Theatre on next Sunday night, May 25th. And this despite the fact that based upon the business it has been doing and upon its popularity, it could remain here for many weeks more. But it is not to be. Other cities have been promised this charming entertainment with its superb all star cast and it must return to the East to fill a series of return engagements prior to its visit to London, England, scheduled to begin early in the coming August.

Few theatrical organizations that have visited this city have possessed the genuine ability and personal appeal that the one appearing in "Maytime" has. Although most of its members are huge and established favorites in New York and other large cities of the East, they have been practically unknown on the Pacific Coast. Their triumph here has, therefore, been all the greater, as they have established themselves in the hearts of all San Francisco through sheer merit and talent. It is safe to say that in the future John Charles Thomas, the popular baritone star of the cast, will receive a big ovation every time he appears here in a new play, while Miss Carolyn Thomson, the charming

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A happier combination than that of the enchanting story by Rida Johnson Young and the entrancing melodies of Sigmund Romberg found in "Maytime," can seldom be found, while the pretentious production made for the play by the Messrs. Shuberts, leaves nothing to be desired. It is the one best bet of the season and everybody should try to see "Maytime."

BIGGERSTAFF PUPILS IN CONCERTO RECITALS

Six Exceedingly Talented and Well Prepared Piano
Students Interpret Piano Classics in a Most
Artistic and Musicianly Manner.

During the course of a musical season there take place in San Francisco quite a number of interesting and worthy musical events participated in by young students eager to carve their way into the good graces of our musical public. Some of these events are decidedly praiseworthy and presented in accordance with the highest principles of artistic endeavor, others are marred partly by the lack of perception of some of the students, partly by nervousness and occasionally on account of the incapacity of the teacher. Only a small minority of these events, from the very nature of such affairs, belong to the first mentioned category, and the two concerto recitals given by pupils of Frederic Biggerstaff must be given a place of honor among the most satisfactory students concerts given during this season in San Francisco. Every one of the performers felt at ease and if any were nervous they certainly did not make such nervousness apparent to the audience. They all possessed a considerable amount of natural talent, and each and everyone was taught in accordance with the essentials of satisfactory musicianship.

Both concerts took place at Sorosis Club Hall and the first was on Thursday evening, May 8th. The first number on this program consisted of the Mendelssohn Concerto, interpreted by Miss Dorothy Dunn, who acquitted herself with much credit to herself and her teacher. She displayed the necessary facility of technique, bore herself with ease and confidence and brought out the musical characteristics of the work in a manner to justify the hearty applause that was generously accorded her by the well pleased audience.

The second number on this program consisted of the difficult MacDowell Concerto in D minor, presented with

a brilliancy of technique and an intelligence of phrasing that one would hardly have expected from a student whose experience in public appearances has not yet reached maturity. Both with her left and her right hand, Miss Ruth Friedlander revealed a facility, smoothness and conscientiousness that could not help but gain her the favor of her hearers, and she proved beyond a doubt that the hopes of her friends in her musical future, have been well placed.

The third and concluding number of this recital consisted of the interpretation of the Chopin Concerto in F minor presented by Miss Elizabeth Short in a manner that must have surprised anyone familiar with the musical difficulties with which this work is beset. Indeed, Miss Short proved an astonishingly fine pianist. Her phrasing was poetic and charged with refinement of expression. Technically she met all possible requirements. One of her pre-eminent accomplishments being a clarity and smoothness of chromatic runs and octave playing that is but rarely evident in one so young in practical experience. Throughout the intelligent and musicianly interpretation of this work Miss Short gave evidences of natural instinct and a skill above the ordinary. It was one of the very best performances of this concerto we have heard recently by anyone not exactly a famous pianist.

The second of these events took place on Tuesday evening, May 13th. The program began with the stupendous Liszt concerto in E flat major, interpreted by Miss Hazel Such. This exceptionally endowed young pianist played with animation and adherence to rhythmic values that could not help but gain for her the admiration of her listeners. Technical intricacies of extraordinary dimensions were overcome with marked facility, and the deeper emotional effects were attained with gratifying results. Miss Such evidently takes pleasure in her work and her industry and natural adaptability will surely result in a most worthy career.

The presentation of the Saint-Saens G minor Concerto, by Miss Lillian Weintraub, was surely one of the specially enjoyable features of these two remarkable recitals. This young pianist exhibited an artistic temperament and an executive skill that reflected creditably upon the player and teacher alike. This work, like the rest, contains difficulties of a technical and musical nature not easily overcome, and notwithstanding these evident artistic obstacles, Miss Weintraub succeeded in rounding out a performance that brought forth plastic accentuation of the innermost ideas of the composer. It well merited the hearty ovation accorded this young musician at the conclusion of her splendid interpretation.

The final number of this second recital consisted of Tchaikowsky's concerto in G major, presented by Miss Marian de Guerre. This young artist's musical faculties revealed themselves in a robust, dramatic style of interpretation so splendidly suited to this kind of composition. She drew forth for this work its deep emotional pathos as well as its brilliant and scintillating instrumental floriture character, as it were. The most vivacious passages were played with a fluency and accuracy that is worthy of the heartiest endorsement. Miss de Guerre added to her beauty of presentation a personal charm of no mean effect, and surely conquered her audience with the magnetism of her performance.

In conclusion we wish to say that everyone of these pianists played by heart, exhibiting a splendid memory, and on each occasion Frederic Biggerstaff presided at the second piano in a manner that reflected his thorough musicianship and unusual pianistic gifts. He surely has reason to feel exceedingly proud of the success of his pupils.

WAGER SWAYNE LEASES YOUNGER RESIDENCE

Wager Swayne, the eminent pianist and artist teacher from Paris, who has recently arrived in San Francisco after wintering in Los Angeles, has taken one of the most beautiful residences in this city, after having spent a week in inspecting various prospective studios. The house which made the strongest appeal to him, and which reminded him most forcibly of his splendid Paris studio, was the home of Dr. W. J. Younger, on Jackson street, which is well known for its beautiful music room, its wonderful view, and the faultless taste of its appointments; and Swayne will take possession of it with great delight on June first, and feels that it will form an ideal setting for his work.

Dr. and Mrs. Younger are close friends of Swayne, Mrs. Younger having studied with him for some time in Paris; and it gives them the keenest pleasure to feel that during their absence abroad their house will be the scene of such artistic activity as always centers in the Swayne studios. Swayne has already begun the teaching of those pupils who positively refused to wait longer, but he will remain in the Clift Hotel until June first. He is now busy with interviews, and is booking a large number of pupils, among whom are some of the most prominent and talented pianists of this region.

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REDFERN MASON TELLS OF EXPERIENCES WHILE IN GERMANY

Tells of Attending a Symphony Concert in Trier—American Soldiers Not Allowed to Associate With German People—Makes Rhine Journey—Visits
Beethoven's Birthplace

BY REDFERN MASON

From Paris to Metz I paid my own fare; but from Metz to Trier I was carried at the expense of the German government. No tickets, no questions asked. The only thing needed was a movement order from the American prove marshal in Paris and transportation over the German territory, held by the Army of Occupation, came to anyone wearing Uncle Sam's uniform as a matter of right.

My first stop in Germany was the old city of Trier, with its Roman ruins and its steep corners that make one think he is taking part of a representation of "Die Meistersinger." An adorable old town unspoiled of the modernizer. In the court yard of our K. of C. club was a fifteen century doorway and over it was the inscription, which I copied down with delight:

Patens esto, nulli clauderis, porta, honeste, which, done into English, reads:

Be open, door; never shall you be closed to any honest man.

I commend that inscription to the Bohemians and the members of the Family Club; it breathes their spirit.

But it is about music that I want to chat with you, not about archaeology and the lore of the saints, as Trier would naturally incline me to do.

The orchestra came up from Coblenz and gave a concert in the Catholic Friends' Hall. Good music, my masters, and for the life of you, you could not pay more than a dollar to hear it. The elite of Trier was there and about a hundred Americans. But they did not blend; they constituted two separate audiences. I cannot say that they were cold towards one another. Each treated the other as if it did not exist. They were streams that flowed apart, each voluntarily oblivious of the other.

It could not well be otherwise; for the Americans were under strict orders from General Pershing not to fraternize with the German population. A German lady sat next to me and she had the score of Mozart's Concerto in D for piano and orchestra. I would fain have looked over the music; but, if I had addressed a word to the fair Teuton, I would have been liable to arrest and, in the Army of Occupation, discipline is strict. At one's billet it is different; for the military cannot have an M. P. in every home where an American is quartered; but, in public, the law is rigorously observed.

They played Brahms' First Symphony and I thought of Alfred Hertz and the San Francisco Symphony. It was a schoolmasterly performance, precise and uninspired. One hardly needed to be told that Germany has lost many of her good instrumentalists on the battlefield. Better than the Brahms was the "Hebrides" overture. Here German sentiment asserted itself and the same thing was true of the reading of the "Vorspiel" and "Liebestod" from "Tristan."

A curious and not insignificant fact was that the soloist in the Mozart, Paula Jackson, is the German-born daughter of an Englishman. The audience was enthusiastic. Manifestly "Gott strafe England" is not pushed to chauvinistic excess in the matter of music.

Like Siegfried, I had my "Rhine journey"; nay, I had two. I went to Cologne by auto and up to the Lorelei rock by steamboat. Truly, the Rhine has not been over praised; it is a noble body of water and every turn of the rudder brings one in sight of some monument of times gone by, some feudal castle with a legend that has delighted the hearts of poets time out of mind, some momento of the days when the divinities of Germany were confessedly the gods of Asgard.

There, sheer from the river, rose the Drachenfels. There it was that Siegfried slew the dragon and not far from there he must have pierced the fire and roused Brunnhilde from her age-long sleep. As we forged beside the stream and the ruin-crowned hill unfolded before us, it seemed as if the tableau were not a reality, but a waking dream and, if the Rhine maidens had risen from the waves and sung "Rheingold! Rheingold," I felt I should take it as a perfectly natural occurrence.

To reach Bonn and visit the birthplace of Beethoven seemed like the fulfillment of a pilgrimage. There is an atmosphere of recollection about the little house, every nook of which is filled with mementoes of the genius who lived there. There, on he walls, are the life and death masks; there is the portrait of the "unsterbliche Geliebte"; Beethoven is surrounded by his friends.

"But where is Mozart?" I demanded of the caretaker. "He was not a very good friend to Beethoven," said the old man.

True enough, and yet the walls seem to demand the presence of his likeness.

And then Alec McLean, who had piloted us down from Coblenz, said something Olympian. Alec is famous in the world of sport.

"I don't see what you fellows find in this place that is so very remarkable," said he. "Who was this Beethoven anyhow? What did he do?"

"Ssb!" someone whispered, "Beethoven was a great composer."

"What did he write, an opera?"

"Oh, symphonies, sonatas, all sorts of wonderful things."

"Well, it doesn't seem very interesting to me. You ought to see the birthplace of Jesse James out in old

Missouri, bullet holes through the walls, where the sheriff's posse tried to get him. I talked to Mrs. James myself. Say that is some place."

If the shade of Beethoven was listening, he must have laughed as he laughs in the Allegretto Scherzando of the Eighth Symphony.

There is the old clavichord which Beethoven used to play. With my bold fingers, I played eight notes on it, the initial theme of the C minor Symphony, and there came into my mind the lines of Shakespeare:

We are such things
As dreams are made on, and our little life
Is rounded by a sleep.

How I heard the choir of men and boys in the Dom at Trier chant Orlando Lassus is another chapter of my tale and it made me want to send all the women who spoil the music in our Catholic churches packing. It was grandiose, magistral.

Then I heard light opera, the "Czardasfurstin," which has one delightful melody that all Germany is humming.

And last of all came the dream of the Lorelei, when old Silcher's melody possessed my fancy to the exclusion of the more pretentious music of Liszt.

Thank God! Kaiserism has not been able to rob the world of the music of Germany's music kings. There is no Prussianism in them.

PENDLETON SONGS PLEASE AT GREEK THEATRE

A large audience was present at the Greek Theatre last Sunday afternoon, when Miss Helen Colburn Heath sang a number of compositions by Arthur Pendleton at the Half Hour of Music. Miss Heath is one of California's best known and most capable concert artists and on this occasion she was in specially fine artistic



ARTHUR PENDLETON

The Gifted Californian Composer, Whose Works Were Heartily Received by a Large Audience at the Greek Theatre, Last Sunday, When Sung by Miss Helen Colburn Heath

wood. Her voice rang out true and effectively, exhibiting unusual carrying power and containing just that warmth and vibrancy so well adapted for the successful demonstration of a really fine work. Mr. Pendleton could not have wished for a better artist, nor one more likely to bring out his songs with every ounce of artistic energy, than Miss Heath. And it is owing just as much to the artist as the compositions that the audience enjoyed such a decidedly effective program.

We were rather late to hear the first part of the program, which consisted principally of English translations from the Chinese, and partially of songs written in ancient mode. But it is hardly possible that they could have surpassed in excellence the last group of the program which included: (a) Drums, a dramatic, martial composition exalting the spirit of patriotism; (b) Love Song, a beautiful expression of an ever popular subject, both melodious and at the same time containing a depth of emotional color; (c) Lullaby, a charming and graceful cradle song of irresistible poetic atmosphere; (d) A Memory, a truly haunting theme that graphically suggests the title; (e) Under the Leaves, a romantic sketch of universal appeal that will surely please both because of its grateful melody and deep sentiment; (f) The Wonder Worker, a dramatic song of stirring emotions, splendidly adapted to exhibit warmth of temperament.

In addition to the musical values of these songs Mr. Pendleton is to be complimented upon the tasteful choice of the words to which the music is set. Then, too, they are written within easy range of the voice, thereby escaping the frequent accusation of "non-singableness" of the ultra modern compositions.

A feature of the afternoon's event was a sort of farewell address by Arthur Farwell, who on this occasion appeared for the last time in his official capacity as professor of music of the music department of the University of California. Mr. Farwell chose as his theme: Music—University and State, and dwelt upon his favorite theme the community singing movement in America.

ALFRED METZGER.

MENDELSSOHN'S ELIJAH AT GREEK THEATRE

Fourteen soloists, in addition to Mme. Esnestine Schumann-Heink, foremost of American contraltos, will participate in the production of Mendelssohn's Elijah on June 21, in the Greek theatre at Berkeley, and Director Paul Steindorff began today to make announcements of those whom he has engaged who will sing in the oratorio itself and to sing in the concert first part, a major share which will be given to Mme. Schumann-Heink to piece out the rather brief role which she will have in the Mendelssohn work. Three more members of the quartet to assist Mme. Schumann-Heink have been chosen, including the baritone, who will be Cecil Fanning. The soprano will be sung by Marie Partridge Price, while Laurence Strauss will sing the tenor number. Both are well known to music lovers about the bay, and the experience of each in oratorio work has been specially full and brilliant. Among others of the fourteen soloists are Emma Fitch, contralto, Eva Gruninger Atkinson, contralto, D. McCloskey, bass, Hugh J. Williams, tenor, Elfrida Steindorff, soprano, and Mrs. Joe S. Mills, contralto. Still others are to be announced within a day or so.

The tremendous success which Mme. Schumann-Heink has recently made in the South renders even more interesting her coming at this time. One of the Macon, Georgia, papers, for instance, is moved to this editorial page exclamation, "Sorrow she has known deeply, and much pain, and she is to-day loved by all of the people of America, and is loved as is no other woman who serves them." An Evansville paper says, "To those who hear Schumann-Heink in previous years the marvelous voice was as wonderful last night as it had ever been. Time has impaired its power and brilliance no more than it has detracted from her gracious personality. None of her beautiful songs was received with more delight than was the little speech which Madame made, informally and unexpectedly. For a few moments after singing several war songs, the singer took the audience into her confidence and assured them that she was 'a real American.'"

"Ask the boys," she said, "they'll tell you. I sing to them to beat the band."

PASMORE PREACHES SERMON IN SAN JOSE

H. B. Pasmore gave a talk on the beauty of song before a large congregation at the First Baptist church in San Jose on Sunday evening. He prefaced his talk by explaining that for many years he has been mistaken for a minister, but Sunday night was the nearest approach he had ever made toward being one. Althea Burns sang a number of songs, both sacred and secular, ranging from Titania's Polonaise from Mignon to "Come, My Beloved," by Handel, and was received with enthusiastic applause.

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CHAS. HACKETT'S SUCCESS AT METROPOLITAN POLITAN

Young American Tenor Who Conquered a Big New York Audience With the Singular Beauty of His Voice and the Finish of His Artistry

(Written Specially for Pacific Coast Musical Review)
It was on the last night of opera at the Metropolitan. The writer had drifted in from Broadway—from the white-lighted thoroughfare along which humanity and streams of vehicles threaded their ways. Through the outer lobby, into the circular corridor and thence into the auditorium itself.

Every seat was occupied. As for the unoccupied standing room . . . there was scarcely enough, at the spot where we paused, to permit even that. But maneuvering finally saved the situation; and then, from the stage, floated a silvery tenor voice.

I had wanted, for months, to hear Charles Hackett. Kind Fate must have aided me, for there I was—veritably, at the eleventh hour—and just in the nick of time. The farewell of the Metropolitan's season, and "Il Barbiere di Siviglia" . . . and Hackett.

It was, I recalled, in this same opera that the young American tenor had debuted, last winter. I remembered, as well, something of the sensation he had then caused; I believe the audience had insisted on holding matters in check for several minutes while they expressed their feelings over the way in which Hackett had sung his introductory aria.

Now I was inside the Metropolitan, with Hackett beginning that self same aria.

Presently I heard an ejaculation at my side and turning to look I beheld a young man, evidently musical, possibly himself a tenor. "Did you ever hear such coloratura?" He was addressing no one in particular; just an expressed relief for his astonishment, for which I did not blame him—I was similarly affected.

Hackett sang on, and with his climax came the sort of applause which newspaper writers are wont to refer to as "a storm." It seemed stormy enough, in this instance; again the performance had been arrested. But the conductor didn't appear to mind. He sat with folded arms, his body relaxed; and I wondered if possibly he were not indulging in a smile.

In a minute or two the applause subsided, and the performance went on. And Hackett's singing continued, too, in that amazingly smooth fashion . . . like the flowing of the clear water one sees in a mountain stream.

I should like to have talked with the tenor, but it was late when the opera was finished, and I knew that Hackett had to prepare for the journey southwards with the opera company—from New York to Atlanta, where the people were looking forward to the debut of the young American who had made a secure place for himself, in less than a single season, in the most distinguished institution of its kind in the world.

So I contented myself with listening to the remarks of an old friend of Charles Hackett—a chap who knew him up Boston-way, after he had left his former home town of Worcester. And I was not surprised, after listening to that interesting tale, why Hackett has become, in so short a time, the premier lyric tenor of his time; the "virtuoso tenor" which this chap pronounced him.

For, it appears, the youngster Hackett, when he was a mere boy, held notions about opera. Even when he was engaged in those youthful recreations to which we all turn, it seems, in the back of that active mind, Hackett had decided that he some day would become an opera singer. Such a definite notion in the head of one so young was significant; must have caused any who may have been aware of the lad's intentions to think a bit over the matter.

"Hackett was essentially musical," explained this friend and admirer of the tenor. "And he had the clear, calm brain of one who accomplishes things. There never was any doubt in his mind as to his destiny, as to the place where he finally would arrive."

"Even during his Boston high school days, Charles Hackett was more than ever convinced that singing would be his profession; and he prepared for it, carefully and with an intelligence exceedingly rare."

"He knew, always, precisely what he wished to do. I recall how he discussed with me certain matters pertaining to the European preparation he planned, and it disclosed a thorough understanding of the situation, very thorough. I assure you."

"His career indicates, I feel sure, the extent of Hackett's natural equipment and the uses he made of it: a lyric tenor voice which 'floats,' which has all the agility of the most agile soprano and plenty of substance; and a repertoire in which this young New Englander's fine musicianship and his histrionic achievements have done so much to advance him to the place he now occupies."

"Isn't it satisfying to the eye to see a manly tenor, a real honest-to-goodness looking chap . . . with six feet of height and a fine pair of shoulders, and a sweep to his jaw that makes one say mentally 'I'll bet he can hit a rush line low and hard.'"

One was inclined to agree, perfectly, with the

speaker; for just at that instant Hackett himself entered the grill-room where we were seated at a table, my companion having agreed to wait for the singer until he should have removed his "make-up" and gotten into his street attire.

I learned, thereafter, at first hand, some of the experiences this twenty-eight year old artist had in Italy and in South America; experiences that appear to have carried him with almost incredible swiftness from his "finishing" student days to a premier tenor position, and into the altogether desirable place of a popular idol. For there seems to be no doubt of his having been this, in South America. Theaters completely sold out were the rule, when Charles Hackett sang.

Now, from the majority opinion of those in New York whose judgment counts, Hackett is well along his way to premiership among American tenors. At the Metropolitan he is counted the "find" of several seasons, an artist of versatility, which equipment may well be taken as an example for other Americans, who are ambitiously operatical, to follow.

But there is reason to believe that this silvery-voiced tenor, this virtuoso whose "scales" and "trills" and "turns" and "appoggiaturas" put to shame most coloratura sopranos, will gain a recognition in concert no less impressive than accorded him in opera. Next season the American public will have the chance to hear him.

Before that, however, his Grafonola records will indicate how splendid an artist is this American. A contract was only recently signed between Hackett and the Columbia Graphophone Company; and already the first Hackett records have been made . . . and pronounced perfect.

HELLER PRESENTS NEW JACOBY WORK

At Sunday Morning Concert California Theatre Orchestra Will Give California Composer's Wedding March for the First Time Anywhere

The California Theatre Orchestra, under the able direction of Herman Heller, will give an unusually attractive program at its Sunday Morning Concert tomorrow. One of the principle features on this program will be the Wedding March by P. I. Jacoby (not Fred Jacoby) dedicated to "Jim and Helen, as well as to all other brave 'Sammies' and their sweethearts." This will be the first performance of this composition anywhere and much interest is being shown in this work by the numerous friends of Mr. Jacoby, who is a successful writer of the more popular style of compositions. The march begins the program and will be followed by Scherzando and Larghetto (Walter Bell), from Symphony No. 2. This splendid work will also be presented for the first time in San Francisco on this occasion. Mr. Bell is the first bassoon player in the California Theatre Orchestra, and a most versatile and efficient all around musician. This second symphony of his is entitled Spring and Mr. Heller evidently thought it of sufficient musical value to include it on his program. The enterprising conductor is entitled to credit for his encouragement of meritorious works by resident composers.

After this interesting work the orchestra will play (a) Serenade (Rachmaninoff), (b) Schoen Rosmarin (Kreisler); Caucasian Sketches (Ippolitow-Invanow) and Le Roi L'A Dit (Delibes). Eddie Horton will play the famous Humoresque, by Dvorak, on the organ. Altogether this promises to be one of the finest programs ever presented by Mr. Heller, and this surely means a great deal. The picture at the California Theatre for the ensuing week will be Hall Caine's, The Woman Thou Gavest Me, with an all-star cast.

EVERYTHING READY FOR GREAT BACH FESTIVAL

Applying his principle as to the value of variety, Dr. J. Fred Wolfe changes frequently in the works taken up at rehearsals of the Bethlehem Bach Choir, now being held in preparation for the fourteenth Bach Festival at Lehigh University on Friday and Saturday, June 6 and 7. Attention is directed mainly to the "Mass in B Minor" this week, but Dr. Wolfe relieves the strain of this arduous music by turning, at times, to the simpler, but beautiful, cantatas, eight of which are to be sung on the first day of the Festival. The exact work to be taken up at the rehearsals is not therefore announced in advance and the singers come armed with all of the compositions.

Many of them practice in their homes in addition to the formal rehearsals. The enthusiasm and earnestness manifested this season have probably never been surpassed in the history of the choir. Regular rehearsals are being held also by the Moravian Trombone Choir, which heralds the opening of each session of the Festival by chorales played from the lofty stone tower of Packer church. There is a gold star in the service flag of the Trombone Choir for one of its young players who met death in France. Other members in the service have returned and will take part in the Festival at Lehigh. There are now eighteen players in this famous organization, whose history extends back a century and a half in the life of the Moravian community.

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HOTEL CLIFT

SPRING MUSICALLY ACTIVE IN NEW YORK

Why the Co-operative Orchestra Did Not Last—Danger of Immature Vocal Efforts—Some Plans for Next Season

New York, May 18.—The commonwealth Opera organization, which has been giving light opera in the Brooklyn Academy of Music, reverted last week to "The Mikado," instead of singing "The Geisha," as originally scheduled. The change was determined by the preferences of the patrons in response to a request for expressions for favorites. The cast was as follows: The Mikado, William Danforth; Nanki Poo, Warren Proctor; Pooh Ba, James Goddard; Pish Tush, John Willard; Ko Ko, Frank Moulan; Yum Yum, Gladys Caldwell; Pitti Sing, Christie MacDonald; Kattisha, Greta Risley; Peep Bo, Sylvia Tell; and musical director, Max Bendix.

In pleasing contrast to the scene created the previous week by some misguided and misinformed ex-soldiers and sailors, no disturbance occurred last Sunday at the benefit concert given in Yorkville Casino by the consolidated German singing societies, which had sent to Gov. Smith an appeal for protection. No soldiers or sailors appeared about the hall and no extra police were called. The programme was entirely in English, beginning with the American national anthem. Mme. Margaret Ober-Arndt was one of the singers. The concert was for the benefit of three German institutions for orphans and aged persons.

French songs, old and new, predominated in Mme. Galli-Curci's concert last Sunday at the Hippodrome. There was less display of vocal agility than formerly. Some may have come to hear more runs and trills, but they were compensated by Debussy's "Romance" and other modern songs. Mme. Galli-Curci was assisted by Samuel Berenguer, flutist, and by Homer Samuels at the piano. The audience filled both auditorium and stage.

The 250th local performance of "Some Time," with Ed Wynn, was given at the Casino last week. This musical comedy, now in its thirty-second week in New York, easily holds the season's record in point of runs among current musical pieces, as it opened at the Shubert Theatre on October 4th and moved to the Casino on November 11th.

The Jugo-Slavs had a benefit last Sunday afternoon at Aeolian Hall. The programme was replete with folk-songs, among them a Slovene drinking song, sung by Emilij Blazevic, a baritone, and a group of modern Croatian songs of Ruzic, given by Nikola Zan, another baritone. Obrod Djurin, tenor, sang a group of Serbian folksongs, and the Slovene Ladies' Tamburica Orchestra played a number of Jugo-Slav folksongs.

Oliver Morosco has signed a contract with Julian Mitchell to stage three musical productions next season. Mr. Mitchell is already at work on the first Morosco offering, entitled "Wanted—A Thrill," the book of which will be written by Glen McDonough, with music by Alfred Goodman Matthews.

Why the co-operative organization known as the New Symphony Orchestra did not make a howling success is thus explained by Henry T. Finck in the Evening Post: "New York suffers from a great excess of orchestral concerts; consequently it was planned to give three more pairs after the regular season had closed. It was known from painful experience of the past that the co-operative system in concert giving results in very small profits or very large deficits; therefore the co-operative system was adopted in order to give orchestral players a chance to earn a penny after the season. It was known that it takes a new orchestra some years to play satisfactorily; therefore a new orchestra was formed to play well at once. It was known that orchestral concerts, to succeed, usually need the co-operation of great soloists; wherefore no soloists were engaged. It was known that an orchestral conductor does not draw unless he is favorably known; wherefore an unknown conductor was chosen. It was known that New York music lovers have heretofore shown very little interest in ultra-modern composers like Casella, Griffes, Bela Bartok, Satie, Busoni; wherefore the three programmes were made up chiefly of ultra-modern compositions of that sort. The result of this huge stunt in futurist cerebration was that the futurist conductor resigned after the first futurist concert, the last of the projected three was dropped entirely, and for the second and last a conductor of German opera was chosen, who made up a programme of pieces that had been played over and over again this season by better conductors and much better orchestras. Anything more? Oh yes! It was known that there had been absolutely no demonstrations against the playing of German compositions at orchestral concerts this season; wherefore some policemen were present to see that nobody would

demonstrate against the German composers on this programme. Did the society women who—but never mind. That's all."

The third season of opera comique under the direction of William Wade Hinshaw is announced to begin Monday, October 13, at the Park Theatre. It will be for twenty weeks. Subscribers for the season will have the advantage of a reduction of 20 per cent from the regular box-office prices as charged for single performances, and the programme will be so arranged that patrons may subscribe for seats for a certain night each week and be assured of a different opera. The repertoire will embrace light operas selected from the best American works, a cycle of Gilbert and Sullivan operas, and a number of the lighter and most popular works of the French and Italian schools of opera comique, all in English. Practically all of the favorite singers of the past season have been reengaged and many new ones added.

A lease has been consummated for the Belmont Theatre for the use of the new Theatre Parisien for next season. The engagement of this new company will begin in the fall, and will include a special company to be selected in Paris by Richard G. Herndon, the business manager, and Robert Casadesus, the art director, both of whom sailed last week on La Lorraine. This theatre is not to be confused with the French

A New Song by

Edwin Schneider

John McCormack's Accompanist

Thine Eyes Still Shined

Words by Emerson

G. RICORDI, Publishers
NEW YORK

This song is receiving rousing encores for John McCormack on his present trans-continental concert tour.

For Sale at Leading Music Stores

Theatre du Vieux Colombier, as it has been formed of an entirely different purpose and will give plays of lighter character with music, chansons, Monmartre, and Parisian comedies reflecting the gaiety of the French capital.

As an instance of what the chorus is doing for civilization, Joe Flynn, technical director of Arthur Hammerstein's typewriter orchestra, announces that Mr. Hammerstein has accepted a three act farce, "Without Baggage," written by Sybil Bethel, a member of the foot brigade in "Somebody's Sweetheart." Mr. Flynn also releases the following facts for immediate public consumption:

"Miss Bethel was a reporter on the San Francisco Bulletin before becoming a chorus girl immortal. After making the great decision to write this play she put aside the Bulletin and headed for New York and the first row of Somebody's Sweetheart, to gain the necessary technical experience."

Commenting upon the sudden rise of some singers and the danger of attempts without proper technical training, William J. Henderson, of the "Sun," dean of the musical critics of this city says: "There was much ado about Rose Ponselle. There was altogether too much ado, greatly to the young woman's injury. She was already showing the results of the acclamation when the season reached its end. She was far from being a finished mistress of vocal technique when she made her excellent debut in La Forza del Destino. When she accomplished her final appearance of the season she was singing much worse than when she began. She is the most gifted young soprano who has appeared in years. Result, a lot of excitable young men, whose memories of local musical doings extend back perhaps eight seasons, and some editorial authorities who have no musical memories at all, but misguided opinions as to the duties and functions of journalism, proceeded to fill pages with ecstatic accounts of this singer, even comparing her with such incomparable artists as Patti and Lehmann!"

"This sort of thing is of course ridiculous, but it works incalculable harm because there are too many

simple minded persons who believe what they read. The experienced observers of musical activities, who have seen so many singers come and go, grieve over these promising young ones whose promise may never be fulfilled because they permit themselves to be persuaded that they are already at the top of the ladder.

"No person whose ear was not deadened by prejudice could have failed to perceive that the quality of Miss Ponselle's tones depreciated as the season advanced. And it was all because of incoherent singing."

Nina Tarasova, the Russian interpreter of folk songs and ballads, who was enthusiastically received here two weeks ago at her debut concert, gave another recital last Monday evening in Aeolian Hall. Vladimir Dubinsky, cellist, contributed selections, and Walter Golde again was accompanist.

F. Ray Comstock announces that the seventh annual Princess Theatre musical comedy production will remain feminist, as the latter productions have been, being called "Ladies, Please!" instead of having some virile title like "Attaboy!" which seemed at first to be the policy of the house. Jerome Kern will compose "some ladylike music" for it, while P. G. Wodehouse will go it alone in seeing that the men get their rights in the book and lyrics.

"The Lady in Red," a musical comedy, with a libretto by Anne Caldwell and the score by Robert Winterberg, was brought out last week at the Lyric Theatre with a cast including Adele Rowland, Franklyn Ardell, Tam Richards and Ruth Mac Tammany. There are some good musical numbers in the piece to the credit of the composer. Gavin Dhu Uigh.

PACIFIC MUSICAL GIVES ORIENTAL PROGRAM

The Pacific Musical Society gave an Oriental program to a capacity house in the Colonial Ballroom of the Hotel St. Francis on Thursday evening, May 8th. The program carried those present into a unique realm of music and two numbers being given in costumes and picturesque stage environment added an element of realism to the Oriental musical atmosphere. George Paterson, who recited Saul, made an effective character portrait of David seated at the entrance to an Oriental tent, holding a golden lyre and surrounded by the fragrance of incense. The reading was noted for its poetic spirit as well as its dramatic intensity, and the incidental music by Mary Carr Moore, played behind the scenes, was excellent and effective.

The program was preceded by a few explanatory remarks by Mrs. John McGaw, president of the Pacific Musical Society, who is ever ready to add interest to any event with her judicious and well chosen words of comment. The opening number of the program consisted of Liza Lehman's In a Persian Garden, sung with fine artistry and in excellent voice by Mrs. Benjamin Mitchell Stitch, Eva Gruninger Atkinson, Easton Kent and Thomas Pearson, with Benjamin S. Moore at the piano. Emilie Lancel, accompanied by Benjamin S. Moore, sang a group of Oriental songs by Mrs. Abbie Gerish Jones as follows: The Hidden Thought, Egypt, Lullaby, Sleep My Jewel, and The Nile Song. Miss Lancel was at her best, bringing out the sensuous poetic phrases of these works in a manner that brought her a rousing ovation from the audience. Miss Lancel did not only sing effectively and musically, but made an exceedingly attractive appearance. In these Oriental compositions by Mrs. Jones we have four decidedly valuable additions to the literature of American composers.

Helen Andros Hengstler, an unusually charming terpsichorean artist, gave an exhibition of an Egyptian Dance in costume in a manner that delighted her auditors to the extent of earning her hearty applause. Her grace and limpidity of motion were specially admired. Ernst Carl Morck, with Mrs. Morck at the piano, sang Cycle of Persian Love Lyrics. The Divan of Hadiz, by Frank Harling, in excellent voice and in a manner to secure him a hearty reception on the part of the audience. The concluding number, Saul, by Robert Browning, with incidental music by Mary Carr Moore, was already referred to in the beginning of this report.

Madame Yvette Guilbert, the incomparable interpreter of song and poem, has decided to return to San Francisco and has abandoned her plan of a summer voyage to France in favor of a longer stay in California. Those who have been privileged to study with her recently in her classes in vocal and dramatic interpretation, and those who would like such an opportunity, will be pleased to know that she will resume her teaching on June 16, in this city. Selby C. Oppenheimer, who is now in New York, telegraphed yesterday that the arrangements have been completed. Prospective students can obtain information and apply at Mr. Oppenheimer's office in the St. Francis Hotel, Room 100, building.

RESUME OF SYMPHONY SEASON

(Continued from page 1, column 4)

he has made and upon the excellent condition in which he leaves the association, a condition that surpasses any similar musical enterprise ever undertaken in San Francisco.

To give an idea how remarkable an influence the symphony concerts have exercised upon the musical life of San Francisco during the season just past, we can but state that more than 57,000 people attended the concerts during the season. Now this gratifying number includes, of course, duplications. Some people naturally attended more than one concert. Let us see how many there are left after deducting these duplications. There were nine regular symphony concerts and eight Pop concerts. We will say that about 600 people attended all the regular concerts and 600 all the Pop concerts. This means that there were 4800 duplications for the nine regular concerts and 4200 duplications for the eight pop concerts, (the nine regular Sunday concerts were mostly attended by different people). This includes only people who went to EVERY concert. Now if we allow another thousand or twelve hundred duplications of people who went to two or three concerts we have a total of 10,000 duplications in the thirty-two concerts around the bay cities. This will still leave over 45,000 DIFFERENT people attending symphony concerts during the season. The population of the metropolitan area of San Francisco, a radius of twenty miles, includes about 800,000 inhabitants, so that really the attendance at our symphony concerts is about six per cent of our entire population or TWICE as large as it is anywhere in this country. If this does not make the bay district a musical community then we do not understand what the word musical means.

It is but natural that next season this percentage will be materially increased, and it would not surprise us at all if at the end of the season 1919-1920 we can say that at least ten per cent of the population of this district will attend symphony concerts. In considering last season's attendance it should be borne in mind that this was a short season. Had the entire season of fifty or more concerts been given, over sixteen thousand more people would have attended, so that the attendance would have been 75,000 instead of 57,000 and 55,000, exclusive of duplications. So when we say that ten per cent of the population will attend symphony concerts next season, we are basing our estimate upon conservative lines. Now the creation of such an immense clientele for symphony concerts will act directly in favor of concert attendance, music study and the music trade. It simply cannot help but have such a salutary effect. Isn't it, therefore, to the interest of everyone to assist in getting such results. And since ten per cent of the population will attend our symphony concerts, the question of the building of an adequate symphony hall simply will have to be solved, and it may just as well be considered right now. A centrally located lot should be selected, and the necessary amount secured to use as a symphony hall in San Francisco. And by the way the interest in music by such a large proportion of the population will also necessitate a music journal which is larger and more inclusive than the Pacific Coast Musical Review has been hitherto. We have a right to ask the assistance of everyone dependent upon music in the necessary improvement of this paper. We believe we will receive such assistance.

Now during the season 1918-1919 thirty-two concerts were given in San Francisco and surroundings. Of these eighteen regular concerts (nine pairs), eight pop concerts, one grand pop concert at the Exposition Auditorium and two members' concerts at the Palace Hotel were given in San Francisco, and three subscription concerts at the University of California. And had it not been for the influenza, a number of concerts, already arranged for, would have been given in Oakland, San Jose, Sacramento, etc. During these thirty-two concerts 104 compositions were presented. Among these were ten symphonies, five symphonic and tone poems, sixteen suites, eighteen overtures and fifty-one miscellaneous works such as dances, berceuses, romances, serenades, marches, airs, trios, preludes, octets, scherzos, fantasies, rhapsodies, and caprices, and four concertos. Composers represented in this splendid list included in alphabetical order: Auher, Bach, Beethoven, Berlioz, Bizet, Bloch, Block, Boccherini, Brahms, Burgmeier, Chabrier, Cherubini, Debussy,

Delibes, Dubois, Dukes, Dvorak, Elgar, Faure, Franck, Glazounow, Goldmark, Gounod, Gillet, Grainger, Grieg, Hadley, Hasselmanns, Helmesberger, Herold, Liadow, Liszt, MacDowell, Marcellini, Massenet, Moszkowsky, Mozart, Moussorgsky, Nicolai, Pienne, Rabaud, Ravel, Rimsky-Korsakow, Rossini, Rubinstein, Sabin, Saint-Saens, Schubert, Schumann, Sibelius, Sinigaglia, Smetana, Strauss (Johann), Taylor, Thomas, Tschaiowsky, Weber, Wieniawsky.

The soloists appearing during the season were exclusively members of the orchestra. They included: Louis Persinger, Horace Britt, Emilio Puyans, Kajetan Attil and Louis Newbauer. At the Palace Hotel members' concert and at the University of California, the following musicians appeared in ensemble numbers: Messrs. Addimando, Lombardi, Randall, Hazzett, Bell, La Haye, Hornig and Roth. As will be seen by glancing over the list of composers Alfred Hertz gave attention to American composers as well as the modern French, Italian and English writers. He even recognized California composers in (Wallace A. Sabin and U. Marcelli).

If it is taken into consideration that by reason of the war it was impossible to secure music from abroad and that much of the most important classics had to be omitted on account of public sentiment, we believe that Mr. Hertz simply did wonders. He gave us delightful and educational program, notwithstanding the many handicaps, and whichever of American works he presented were judiciously selected. He deserves an unlimited amount of credit for what he did for us, and his work will tell in increased guarantees and subscriptions next season. We also desire to compliment A. W. Widenham for his dignified management and the diplomatic and tactful manner in which he solved some almost unsurmountable obstacles that arose during this season, not only in the matter of the financial support of the association but in matters that concern chiefly the organization and the individual members of the orchestra. In every instance he succeeded in settling the matter to the advantage of the association and hence to the advantage of the public.

Another gratifying condition at the end of this season, is the fact that all contracts signed were drawn in such a manner that they really are perpetual. By this we mean that all contracts with the members of the San Francisco Symphony Orchestra remain in force for next season, unless the musicians themselves give notice that they wish to discontinue their relations with the Musical Association. Those who prefer to continue as members of the orchestra, therefore, have already their contracts and need not worry during the summer whether or not their services will be required next season. With the exception of those musicians who may wish to sever their connection with the Association, the San Francisco Symphony Orchestra, at this early moment, is already organized for next season.

Mr. Widenham also worked indefatigably in the interests of the public by assisting in having the tax on symphony tickets rescinded. The result is that next season symphony concert tickets will be exempt from taxation. These events have been included among educational factors which are not taxable for next season. We do not say that Mr. Widenham was solely responsible for this change, but he certainly left nothing undone to join others in obtaining this result. Then there is the splendid publicity work done throughout the season by Barnett Franklin. It was dignified, truthful and conscientious. It created confidence in the reader and hence helped in attracting crowds. There is nothing like clean, simple, straightforward and consistent publicity work. And Mr. Franklin adhered to this kind of publicity throughout last and preceding seasons.

And so we have the satisfaction to close this resumé with the assurance that San Francisco had as fine a symphony season as there was anywhere. Artistically, socially and financially, it was the greatest success of any enterprise of this kind ever undertaken in this city, and it compares favorably with any in the country, which means in the world. Speaking from past experiences we believe that the next season will even surpass the one just closed. But more of this in a future article.

ORPHEUM

The Orpheum will present a splendid show next week in which there will be only two holdovers. Blossom Seeley, who

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heads the bill, is known to vaudeville fame as "The Toledo Girl," and High Potentate of Syncopated Melody, and to baseball fame as Mrs. Rube Marquard. Miss Seeley was the first syncopated singer of sufficient artistic merit to blend harmoniously with the surroundings of a two-dollar Broadway production, and she has continued among the most luminous stars of the theatre ever since. She is now out-seeleying Seeley, and in a little ragtime skit called "Seeley's Syncopated Studio," with the assistance of four princes of ragtime, she is at her best.

Molly McIntyre will appear in a romantic Irish playlet by Lester Lonergan, erstwhile of this city. The scenes are laid in Ireland and the dialogue is replete with Irish wit and humor. Miss McIntyre, who appears as Peggy Molan an Irish Colleen is blest with a charming personality and a brogue both rich and sweet and is supported by an excellent company. "The Girl and the Dancing Fool" is the title of the funny and enjoyable skit to be presented by Thomas Patricola and Ruby Myer. Orville Whitledge and Rube Beckworth style their offering "Piano Jazz." On two grand pianos they play popular songs and jazz melodies which they have adapted to their own original style and personality. greatest enthusiasm.

Jack Dunham and Sammy Edwards were wholesale dealers in fun. They sing, dance, jibe and indulge in burlesque. Reo and Helmar have been appropriately described as physical masterpieces and rank among the greatest gymnasts. They also appear in a series of artistic poses. Maud Earl and her Company will appear in the fantastic offering, "The Vocal Verdict."

Lucille Cavanagh, who has created the greatest terpsichorean sensation vaudeville has known in many a moon, will repeat her 1919 Edition of Dance, Color and Song, which is a delight to all who witness it.

FAIRMONT AND PALACE PROGRAMS

A Burmese dance, entirely new and replete with novelty in every particular, will be introduced for the first time in Rainbow Lane at the Fairmont Hotel by Vanda Hoff, this coming week. This very

original dancer, who is always conceiving some strange and fascinating terpsichorean fancy, promises a sensation in this dance, which will be given in addition to several others. Eva Clark, the favorite soprano, and Hallie Nestor, another favorite of the Fairmont Follies, have returned and will be heard in a number of popular solos and duets. The Rainbow Lane orchestra, conducted by Henry Bussee, formerly of Reisenweber's, New York City, plays the most compelling dance music in the city, and Rudy Seiger, director of music for the Linnard hotels, is in weekly receipt of the latest musical successes from New York, and which are immediately played at the Fairmont. Seiger's concerts are delightful features of the afternoon teas at the hotel at the top of the town every day between 4:30 and 6 o'clock, while his Sunday night Lobby Concerts always pack the spacious lounging room to its fullest capacity.

The soloist at the Fairmont Hotel Lobby Concert this Sunday evening at 8:45 will be Miss Alvina Barth, a lyric soprano who is well known in San Francisco. Accompanied by Walter Frank Wenzel she will sing these selections: Jewel Song, from Faust (Gounod); (a) Menuet Martini (arranged by Weckerlin); (b) Chanson Indoue (Rimsky-Korsakoff); (a) Roses of Picardy (Hayden-Wood); (b) My Laddie (Thayer); My Lover He Comes on the Skee (Clough-Leighton). The orchestral portion of the program, directed by Rudy Seiger, is as follows: Selection, Il Trovatore (Verdi); Ballet Music from Faust (Gounod); Andante Cantabile, for strings (Tschaiowsky); Violin Solo (Selected), Rudy Seiger; Overture, Poet and Peasant (Suppé).

Frances Hamilton, soprano, will be the vocalist at the concert in the Palm Court of the Palace Hotel this Sunday evening at seven o'clock. Walter Frank Wenzel will be her accompanist. Rudy Seiger, as usual, will direct the augmented orchestra and the program is as follows: March, Bullets and Bayonets (Souza); Intermezzo, The Dream Melody (Herbert); American Sketch, Down South (Myddleton); Fantasia from Mignon (Thomas); Songs, (a) The Nightingale Has a Lyre of Gold (Whelpley); (b) MI

chianano Mimi (Puccini), Frances Hamilton; Ballet Suite, La Source (Delibes); Trombone Solo, The Lost Chord (Sullivan), J. K. Wallace; Songs, (a) Le Printemps (Gounod), (b) Pirate Dreams (Heuter), (c) Under the Greenwood Tree (Buzza Peccia), Frances Hamilton; Overture, Martha (Plotow).

RUTH HUTCHINSON GETS PRIZE

Chas. C. Draa, State publicity chairman of the California Federation of Musical Clubs, writes to the Pacific Coast Musical Review that he has just received the announcement of the National Contest Committee at Chicago, that Miss Ruth Hutchinson of Los Angeles, a pupil of Mrs. Emma Porter Makinson, was the successful vocal contestant in the Pacific Coast District Young Professional Contest of the National Federation of Musical Clubs held in Oakland, May 1st. Miss Hutchinson will enter the contest at Peterborough, New Hampshire, in June for the National Prize.

MARION VECKI RETURNS

Marion Vecki, the well known and efficient baritone, returned from New York last week, where he made arrangements for concert appearances in the East next season. He has concluded negotiations with Jules Daiber, Aeolian Building, New York, as his Eastern representative. Mr. Vecki found conditions in New York very much improved, and he is convinced that the East is looking forward to a prosperous season in 1919-1920. He will spend the summer in California, and was indeed very glad to come back to enjoy our incomparable climate.

LEO FEIST'S BETTER 'OLE SONGS

Among the principal features of the performances of the Better 'Ole at the Columbia (and also during the presentation of the moving picture of the same name at the Curran Theatre) were the interpretations of a number of songs published by Leo Feist and enjoying great vogue. Among the songs that received specially enthusiastic approval were

"When You Look in the Heart of a Rose," "Tommy," and "I Wish I Was in Blighty." They contain that irresistible element found in all Feist publications—melody, atmosphere and rhythmic vivacity as well as emotionalism. If you add to this that special attention is devoted to the selection of the words you have songs that

simply cannot fail to appeal to everybody.

Sherman, Clay & Co. devoted the entire space of one of their handsome show windows to the display of these Better 'Ole songs, and we print in this issue a reproduction of this window, showing the tremendous impression made by these



Elaborate Window Display of Better 'Ole Songs in the Elegant Store of Sherman, Clay & Co. These Songs are Published by Leo Feist, Inc., New York

publications. Leo Feist publishes many delightful works during the course of a season, among which the melody ballads are beginning to occupy an important position on American concert programs. Some of San Francisco's leading singers have added some of these to their repertoire, and are meeting with splendid success. We shall have more to say about Feist publications in a later issue.

FRENCH THEATRE PERFORMANCE

The next performance of the French Theatre will take place at Scottish Rite Auditorium, Friday evening, June 6th, at 8:15 p. m., and not at the Savoy Theatre on May 22d, as previously announced. The public will be delighted to know that Madame Jeanne Gustin Ferrier of the French Theatre Company will make her reappearance at this performance. Mr. Ferrier will naturally take the leading part and will be assisted by the entire French Theatre Company. Two plays will be given: Gringoire, a one-act comedy by Theodore de Banville; and Le Jardinier de Mathieu, a farce-comedy, promising an hour of laughter.

MUNICIPAL ORGAN RECITAL

Edwin H. Lemare's organ recital program for Sunday evening at the Exposition Auditorium is as follows: Benediction Nuptiale (Hollins); La Precieuse (Couperin); Serenade (Joseph D. Redding); Hymn of Praise (Mendelssohn); Fugue on a Trumpet Fanfare (Lemmens). The Serenade, by Joseph D. Redding, will be played for the first time. The Benediction Nuptiale is one of the charming lighter pieces written by the blind English organist, Hollins. La Precieuse, by Couperin, is best known as a violin solo, and Mr. Lemare has arranged it for the organ.

The Mendelssohn number is from the Symphony Cantata, the first two movements of which will be given by the organist, who then will pass to the last chorus, "Ye nations, offer to the Lord glory and might." The Lemmens fugue is taken from the Sonata Pontificale. Mme. Elfrieda Wynne, soprano, will be the vocal soloist, with Warren Watters at the piano.



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HANA SHIMOZUMI IN SOPRANO SONGS

Young Japanese Artist Assisted by Shunza Mitani, Pianist, and T. M. Tomita, Cellist, Presents Varied Program at Scottish Rite Auditorium

By GEORGE BOOSINGER EDWARDS

Interesting comparisons between the native music of Japan and "Western" music were afforded by the Japanese Evening presented in the form of a benefit for the young Japanese soprano, Hana Shimozumi, at the Scottish Rite Auditorium, Friday evening, May 16, under the management of Jessica Colbert. Besides the work of the three principal artists, for Miss Shimozumi was assisted by Shunzo Mitani, pianist, and T. M. Tomita, cellist, there was a contribution from three tiny pupils of M. Nakamura on the native "koto" instrument. Of course the infant work of the little students makes a comparison of musical manners difficult; but so seldom are the oriental and occidental methods presented upon one and the same program, that this occasion, inadequate as it was in this respect, made reflections upon Japanese musical development unavoidable. How a people accustomed to a purely melodic system, and scale and phrase forms so different from those we are accustomed to, can assimilate the elaborate methods of another race and art form as has Miss Shimozumi, and in lesser degree Mr. Tomita (I unfortunately missed the piano solo of Mr. Mitani) is a matter for wonder, and a contradiction of popular theories of heredity.

Miss Shimozumi has a rich soprano voice, evenly placed. Her interpretations are for the most part adequate to western demands. The Gavotte from Manon and Fiske's "A Bird," were perfect in their emotional appeal and technical mastery. Her retention of Japanese costumes and manner of walking and bowing are not the least of her attractions. Of Mr. Tomita's cello numbers the Oriental of Cesar Cui was most successful. He enters into the spirit of all his pieces, but an occasional lapse of intonation prevents his work from being entirely satisfying. Mr. Mitani's accompaniments gave him splendid support.

Miss Shimozumi will leave during the month for the East where she is to enter a well known opera company, anticipating her debut in New York in the autumn. Her success reflects great credit upon her teacher, Mrs. A. S. Bridge. She will continue under the management of Jessica Colbert.

DE VALLY SINGS FRED. MAURER COMPOSITIONS

Antoine De Vally who was the soloist at last Sunday's municipal organ recital in the Exposition Auditorium sang two of Frederick Maurer's compositions with the composer at the piano. The titles of the songs were: Were I a Star and Morning Serenade and both compositions received an enthusiastic endorsement from the large audience in attendance. Mr. De Vally sang them with excellent voice and in a manner that brought out the beauty and the poetic sentiment, as well as the graceful melodic character of the works themselves.



NORMAN SMITH

The Nine-Year-Old Pianist, Pupil of George Kruger, Who Will Give a Concert at Sorosis Club Hall On Thursday Evening, May 28th

Mr. Maurer's compositions are becoming the vogue of resident artists and thanks to the enterprise of some of the prominent Eastern publishers they will soon be among the best sellers of American compositions.

NINE-YEAR-OLD PIANIST TO GIVE RECITAL

The initial recital of Norman Smith, the nine year old prodigy, will be given in Sorosis Club Hall, 536 Sutter Street, Thursday evening, May 29th. There are "precocious" children, "abnormal" and even "wied" child-

ren, but Norman Smith is none of these. His innate nature reveals musical ideals, which under adequate guidance, are gradually unfolded. The boy's thirst for musical knowledge is beyond belief and under the tuition of George Kruger, the well known pedagogue, he is being initiated into the secrets of pianistry at a very receptive age when his mind can absorb instruction and retain the knowledge thus gained. Without undue effort he delivers the composers' message in a manner barely comprehensible. Many musicians have signified their intention of attending the recital. The following program will be rendered: Prelude, D minor, C major, C minor; Fugue C minor, (J. S. Bach); Le Coucou, (Daquin); Sonata, C major, (Haydn); Variations, G major, (Beethoven); La Babillarde, Caprice, (Raff); Valse de la Poupée, (Poldini); To a Wild Rose Autumn, Will o' the Wisp, (MacDowell); Elfentanz Spinning Song, (Gahm); Causerie, (Mallory); Music Box, (Friml); Two dances, (Jensen); Valse op. 64 No. 1, (Chopin); Minuet in G major, (Beethoven); Valse Caprice, (Durant).

GEORGETTE L. RENAULT MAKES HER DEBUT

Georgette L. Renault, soprano, pupil of C. Klare, made her debut at Scottish Rite Auditorium on Saturday evening, May 10th, in the presence of a large audience. The young vocalist impressed her hearers with the flexibility of her voice and her notable temperament. During the first part of the program she sang essentially operatic selections, while the second part was devoted exclusively to songs. That this ambitious soloist has been studying industriously and persistently was evidenced by the fact that she secured occasional effects of a gratifying artistic order.

Miss Renault was assisted on this occasion by Kajetan Attl, the distinguished flutist of the San Francisco Symphony Orchestra, who played his delightful symphonic poem arrangement on a descriptive suite about the River, and a group of shorter works. His exquisite and intelligent phrasing was thoroughly enjoyed. William Laria played a group of violin solos in a manner that justly evoked a storm of applause at their conclusion. Mr. Laria is one of the city's most gifted young violinists.

The complete program presented on this occasion was as follows: Vavatina—(a) Tacea la notte placida (Il Trovatore), (Verdi), (b) Saper Vorreste (Un ballo in Maschera), (Verdi), Mlle. Renault; Harp Solo—Symphonic Poem, harp arrangement by Mr. Attl, Synopsis, Origin of the River, Hunting on the Forest Nearby, Moonlight on the River, Sunrise, The Rapids, Salute from the Castle, Finale, Mr. Attl; (a) Serehade (violin obligato), (Ch. Gounod), (b) Si le bonheur (Faust), (Ch. Gounod), Mlle. Renault; Violin Solo—(a) Romanza Andaluza (Sarasate), (b) Scherzo Taran-telle (Wienlawski), William Laria; Good Bye, Beauty's Eyes (Paolo Tosti), Call Me Back (Denza), Mlle. Renault; Harp Solos—(a) Aubade (Hasselmans), (b) Lucia di Lammermoor (Donizetti), (c) Valse (Hasselmans), Mr. Attl; Aprile (Tosti), Il Bacio (The Kiss), (Arditi), Mlle. Renault.

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ALCAZAR

The uproarious absurdities of the Pullman car foolery, "Excuse Me," creating a tumult of mirth for a full fortnight, will be followed next Sunday afternoon by fresh disclosures of the New Alcazar Company's rare versatility in "Never Say Die," a brilliant farcical comedy of English manners that so well served three comedians of international fame. It was originally played by William Collier, and later by Nat C. Goodwin, and also scored London success for Charles Hawry. The doctors diagnose the hero as suffering from an incurable liver malady sure to carry him off within a month. Sympathetically desirous of leaving his vast fortune to his poverty stricken pal's charming betrothed, he marries her as a matter of form and sends her straightaway to the Continent to await his demise. Then he gets well. The resultant complications are deliciously absurd, but throughout the wild riot of fun ripples a golden current of delightful romance.

Walter P. Richardson personates the young American millionaire, Dionysius Woodbury, who fools the doctors in spite of honest efforts to fulfill their predictions. Belle Bennett is the adorable English beauty with whom he is entangled in the matrimonial web. There are splendid character parts for the entire company reinforced by Mrs. Jules Wieniawski as the patrician British matron and Master Billy Pearce, a little matinee idol of the films, as Buster, an adorable American boy.

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THE MUSIC OF MR. POWYS' RHETORIC

Lectures of John Cowper Powys as Inspiring to Musicians as to Speakers and Literateurs.

By GEORGE BOOSINGER EDWARDS

"Beauty! That is what we all, even the grossest of us, in our heart of hearts, are seeking. Lust seeks it; love creates it; the miracle of faith finds it—but nothing less, neither truth nor wisdom nor morality nor knowledge, neither progress nor recreation, can quench the thirst we feel." With such lofty invocation John Cowper Powys opens his handbook to Literary Land. It is a passage worthy of his rhetoric; but scarcely anywhere else in his writing, neither in "Visions and Revisions" (from which the above is quoted), nor "Suspended Judgments," in his novels, nor yet in his poetry, is this supreme artist revealed as in his talk upon the lecture platform. I say "talk" because his art conceals art, and the classical form and spirit of his lectures are hidden in the easy conversational style he employs.

With his squeaky shoes he announces his passage to the rostrum, where with neither a bow nor a pause, he plunges into the literary gossip which apparently wells up without any preparation. He might almost begin with an "and so," or a "but if," or even a "not that," he is so intimately with you and of you from the start, as if here you found him resuming a conversation previously interrupted by dinner, or business, or whatever. But when it is over the perfect "form" of his rhetoric lingers in the mind. It is beautiful and studied carelessness.

Some of my friends have become personally acquainted with Mr. Powys since he has become famous, and they report him as charming off the stage as on. They do not make me envious, for I am more fortunate than they in having "discovered" him for myself, and recognized his genius without being told.

A number of years ago, when I was reading everything I could find by Shaw and Chesterton, I attended a lecture which Mr. Powys was announced to give at Lincoln Center in Chicago, wherein he was to compare the two writers. I went to hear some more or less pleasant reverberations of my own feelings about them. It didn't much matter that the lecturer was to me unknown. I stayed to hear comparisons between my authors and lights upon them of which I had not dreamed. And what I carried away with me were the melodious rise and fall of his phrases, the lovely qualities of his voice, the fascinating rhythm of his English speech, the beautiful balance of his emotional climaxes, the contrasts of wit and humor and pathos; in short, the perfection of his art form. I thought I would rather study music with him than with many a renowned vocalist or instrumentalist; for he exemplifies Pater's doctrine that "all art is great in proportion as it approaches the condition of music."

Max Heinrich used to have some of this studied informality, but he was obviously conscious of his effects. Powys never looks up to see whether you are "getting him"—he is much too interested in what he is telling you. Schumann-Heink hugs you closer to her heart; Powys respects you too much for that. Kreisler, I think, stands nearer to him than any soloist I have heard, but I do not believe it is the difference between music and rhetoric that is responsible for Kreisler's, too, standing in second place. I sometimes think it is because Powys is the greater musician.

Who but a musician, for instance, could have played the theme and variations of Shakespeare's Sonnets as did Powys in one of his lectures last week? There was the Wordsworth variation, humorous and kindly; the Browning variation, self-righteous and beefy; the variations of pessimism and optimism; clarity and muddiness; chaste friendship and lustful love. Any other subject would have done, of course; the music of the emotions conveyed was the essential thing.

And yet his very subjects keep you jumping. One likes to get an artist pigeon-holed, to have heard all his best interpretations and then go on to someone else. Well, you can't do that with Powys. His nimble mind reminds you of Busoni's and H. G. Wells', modern Alexanders, all, sighing over the dirth of worlds.

For instance, what will he do with the sea-music of Joseph Conrad, which is one of the recital subjects announced by Jessica Colbert for Mr. Powys' return engagement next week? The dance music of Isadora Duncan? The nocturne of Oscar Wilde? The American music of Dreiser? The three-movement sonata of Disraeli, Gladstone and Lloyd George? The modern dissonances of Bolshevism? Well, as his work is known, we cannot tell beforehand. We are bound to be surprised. This musician we cannot pigeon-hole.

SAN FRANCISCO MUSICAL CLUB CONCERT

The following article regarding a recent concert given by the San Francisco Musical Club appeared in last Sunday's Examiner: Carl Seyffarth, the young San Francisco pianist, who is spending the summer here in vacation before returning to New York to make his formal debut next season, played for the members and guests of the San Francisco Musical Club on Thursday morning, presenting two compositions—"Nocturne" and "Ballade Tragique," by Ilya Yovv, a young Russian composer, who died recently on the threshold of fame. Mr. Seyffarth is a genuine artist who has something definite to say and expresses it with originality and forcefulness. He has both technique and tone, but they are subsidiary to the poetic sincerity and earnestness which suffuse his readings. The program terminated with a brilliant reading of Tschaiakowski's second piano concerto by Miss E. Marion de Guerre, with Frederick Biggerstaff at the second piano. Other contributions were:

Aria from Isabeau (Mascagni), Perche far me soffrir così (Marino), As We Part (Ilgenfritz), Vivian Kingstons; Liebesleid (Kreisler), Liebesfreud (Kreisler), Alice Guthrie Posner; Two Russian Folksongs (Zimbalist), Dutch Serenade (De Lange), Japanese Death Song (Sharp), I know My Love (Hughes), De Ol' Ark's a-Moverin' (Gulon), Comme va (Tosti), Mrs. George C. Winchester.

W. C. C. S. ENTERTAINS WOUNDED SOLDIERS

Miss Joy Noble, Mrs. Alice Davies Endriss and Others Elicit Enthusiasm From Large Audience at Letterman Hospital

By GEORGE BOOSINGER EDWARDS

An audience of about five hundred men equipped with crutches and bandages gathered in the Post Exchange at Letterman Hospital Thursday evening of last week to hear a program presented by the Entertainment Division of the War Camp Community service. It could not but have been a pleasure to the musicians and readers taking part to witness the enthusiasm of the maimed soldiers. The continuance of War Camp Community Service enables many an artist to do his "bit" even at this late day in the history of the war.

Miss Joy Noble opened the program with a group of original melologs. Witty many of them were, and all of them humorous, Miss Noble's large experience in interesting children having no less value for grown-ups. Her vital happy manner as she plays and recites these little pictures of life is irresistible.

Mrs. Alice Davies Endriss, violinist, contributed three numbers with taste and finish, the well-known Thais Meditation proving the greatest favorite with the "boys." Umberto Rovers, baritone, sang some Italian and American ballads which also delighted them. Other numbers, all of which were enthusiastically received, were readings by Misses Audrey Peay and Bernadine Holdridge, some splendid Hoosier humor in monolog form by Allen B. Morris, and songs and dances by the tiny Thelma Crocker and Granville Green.

Breaking attendance records in Nashville, St. Louis, and Kansas City, Enrico Caruso completed the first of a three weeks' concert tour in the West. In Nashville the crowd was 5000, in St. Louis and Kansas City each more than 8000. Mr. Caruso was presented with the flag of St. Louis by the Mayor of that city in recognition of his war services. He was also made an honorary captain of the Police Department and toured the city in an official car with an escort of eight mounted motorcycle policemen. Mrs. Caruso is a prominent member of the party. In fact the trip is in the nature of a honeymoon.



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MUSIC TEACHERS' CONVENTION ON JULY FIFTH NEW YORK PLANS MANY MUSICAL ACTIVITIES

Under the Presidency of Arthur Farwell, San Francisco Music Teachers' Association, Which Will be the Host of the State Organization, is Making Ambitious Preparations for Great Event

By ALFRED METZGER

The annual convention of the California Music Teachers' Association will take place in San Francisco on Saturday, July 5th, Sunday July 6th, Monday July 7th, Tuesday July 8th, Wednesday July 9th and Thursday July 10th. Any teacher not entirely selfish, but sufficiently liberal minded to consider the welfare of his colleague, and to take a lively interest in the gradual progressive improvement of musical conditions, in so far as they appertain to educational work, will take a lively interest in this forthcoming event. President Farwell, in a very strong letter to members of the San Francisco musical profession, said: "This is the age of co-operation, of uniting for accomplishment. The condition of musical life required for the best condition of the teacher, and the highest status of the teacher in that life, are as much matters of common as individual interest, and cannot be achieved without community of effort. * * *

The movement steadily and surely coming to a head to standardize music teaching with regard to the public school system, will necessarily require the attention of the association and every conscientious and responsible teacher should use his thought to the settlement of this question."

This is sound and common sense. Of course we can only appeal to conscientious and responsible teachers. The others don't count. For instance, nothing can be accomplished for the good of the profession and the benefit of music at large by merely complaining and finding fault. Everyone knows that improvement is necessary in a number of various conditions in this State. But these improvements will never be attained, if our prominent musicians are satisfied with bemoaning them, and criticising them, instead of lending their personal effort and advice in attaining them. To say that the San Francisco Music Teachers' Association includes in its membership inefficient teachers and that one refuses to associate with such teachers in one organization does not change inefficiency into competency. But to become a member of such association and use one's influence toward the correction of well recognized evils, and to suggest to teachers how inefficiency may be eliminated and efficiency established in its place is constructive work that is likely to accomplish great results in the educational field of this State.

The only possible way in which to improve deficiencies in any organization is to add as much as possible of the very best element among educators and thus gradually cause efficiency to predominate. To entirely eliminate inefficiency from the profession is a physical impossibility. But to permit the existence of a minority of incompetent teachers to prevent a necessary and desirable improvement in general musical conditions is the acme of selfishness, and teachers thus drawing themselves into a narrow shell of self-sufficiency are not doing their share toward the welfare of the public from which they gain their support. Many problems should be solved by a music teachers' association which can only be discussed by men and women who have gained practical experience in educational work. The music teachers will never attain sufficient respect and consideration on the part of public and government until they organize their best elements and assist in actually doing something toward the purification and the standardization of their profession. And until ALL able teachers are willing to recognize this fact we will have to be content with undesirable ele-

ments, and a slipshod manner of pedagogical progress.

Therefore, the Pacific Coast Musical Review would like to see the Music Teachers' Association of California always controlled by the best possible element in our profession. And not only the best element from the standpoint of knowledge and ability, but also of an element that can act as well as talk, and that is willing to go to the inconvenience of correcting evils instead of merely calling attention to their existence. And



CHRISTINE LA BARRIQUE

The Gifted Soprano Whose Blindness Does Not Impair Her Artistry Nor the Force of Her Musical Declamatory Powers (See Page 12)

for this reason we trust that the committee in charge of the program for this convention will see to it that not too much time is taken up with concerts and entertainments but that the lion share of time is devoted to necessary discussion of matters that require the attention of the profession.

Among these problems is, above all, a definite plan to enlist every efficient teacher in California as a member. Then

(Continued on page 8, col. 1)

The New Symphony, Under the Direction of Arthur Bodanzky, Intends Visiting the Pacific Coast—City College Stadium Concerts—Echoes of the Bostonians—Another Prima Donna Enters Filmland

By GAVIN DHU HIGH

New York, May 25.—Through Chairman Otto H. Kahn and General Manager Gatti-Casazza, the Metropolitan Opera Company has agreed to an arrangement by which Artur Bodanzky, in addition to conducting opera here for four years to come, is to be permitted to serve as permanent leader of the New Symphony Orchestra. He will conduct the ten pairs of concerts at Carnegie Hall during the season of 1919-1920, as announced by Mrs. Charles S. Guggenheimer, Mrs. Harry Payne Whitney, and others of the

ceeded Mr. Haven's father, G. G. Haven, Sr., who was first president of the company, filling that office from 1893 until his death in 1908. H. A. C. Taylor was re-elected vice-president. George Henry Warren succeeds Mr. Haven as treasurer. F. A. Juilliard was chosen a member of the board of directors in place of his father. The other directors, all of whom were re-elected, are: George F. Baker, August Belmont, R. Fulton Cutting, H. C. Frick, G. G. Haven, Ogden Mills, J. P. Morgan, H. A. C. Taylor, W. K. Vanderbilt, George Henry Warren, George Peabody Wetmore and H. P. Whitney.

Alfred F. Seligsberg, counsel for the Metropolitan Opera Company; Ernest Henkel, general manager of the Lewisohn stadium, and Arnold Volpe, conductor of the series, have concluded negotiations for a season of eight weeks of the world's great music at the College of the City of New York. Preparations include improved seating accommodation, a sounding board, provision for the Metropolitan chorus and one hundred and fifty extra lawn tables have been made. In addition to this season's music the plans provide for a continued campaign for five or ten years of summer concerts. Alfred F. Seligsberg, Mrs. Arthur M. Reis, Henry de Forest Baldwin and Edward F. Sanderson are on the executive committee. General and Mrs. Coleman du Pont, Miss Dorothea Baldwin, Mrs. Arnold Volpe and Mrs. Louise de Cravioto are on other committees. The promoters believe this will be one of the largest musical undertakings in the open air in this city. The purpose is to make the concerts independent and self-supporting.

Two news items last week recalled the days when The Bostonians were producing the best light opera in America. The former husband of Jessie Bartlett Davis, the contralto who died in 1905, Will J. Davis, theatrical manager, died at his home in Chicago of a complication of ailments. He was 75 years. At his bedside were the widow, Mrs. Nellie Davis; his son and daughter-in-law, Mr. and Mrs. Will J. Davis, Jr., and a group of friends.

The other reminder was the following news item from a New York daily about the most beautiful soprano The Bostonians ever had: "The Stage Women's War Relief has been taking in so much money for the welfare of soldiers, particularly among the Western branches, which are dissolving, that Camille Daryville, known off the record as Mrs. E. W. Crellin, chairman of the San Francisco unit, has come all the way from the Golden Gate to ask the national board to tell her what on earth to do with these embarrassing riches."

Among the first of the spring and summer production will be La La Lucille, a new musical play at Henry Miller's Theatre tomorrow night. La La Lucille is a novelty for Henry Miller's and the first offering to depart from the regular policy of the theatre and present a comedy with music in place of the dramatic offerings of the past year. It is described as a fluffy and intimate type of musical comedy. The book is by Fred Jackson, author of The Velvet Lady, A Phil House, and The Naughty Wife, and the music by George Gershwin and lyrics by Arthur J. Jackson and G. B. de Sylva.

(Continued on page 9, col. 1)

The orchestra's executive committee. The orchestra's plans include appearances in Boston, Philadelphia, and Washington. A tour may be added for next Spring as offers of thirty dates were received from the Pacific coast.

George G. Haven was elected president of the Metropolitan Opera and Real Estate Company (owner of the Metropolitan Opera House) at the annual meeting Wednesday. Mr. Haven succeeds the late A. D. Juilliard, who in turn suc-

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EIGHTEENTH YEAR

DON'T MISS HEARING "MAYTIME" AT CURRAN

The Most Interesting, Cleverly Presented and Refined
Production Seen in San Francisco in a Long
While—Music and Scenery Very Effective

By ALFRED METZGER

If you have not already attended the presentation of "Maytime" at the Curran Theatre, do not fail to do so before this exemplary production leaves the city. There is still another week left to make good your omission, and we are free to confess that you will be grateful to us for reminding you of this fact. It is by far the most enjoyable and most artistic theatrical entertainment that has visited San Francisco recently. In the first place the plot is unique and consistent, showing the characters in a succession of four episodes or periods. Then every one of the artists can sing and act and is thoroughly competent to essay his or her role convincingly and realistically. The music, although light, is nevertheless tinged with sentiment, melodious and well constructed. The orchestra, under the unusually able direction of Frank Robb, acquits itself most creditably. Scenery and costumes are tasteful and picturesque to a high degree and the performance speeds along without a hitch, even the intermissions, notwithstanding apparently elaborate changes of sets, are gratifyingly brief. These characteristics in themselves ought to be a great inducement to theatre goers to visit the Curran Theatre during this engagement.

But there is a great deal more and among these other attractive features the individual magnetism of the performers is not one of the least. To really do full justice to the cast every member of it is worthy of special and detailed commendation. But to follow this plan of procedure would require more space than we can spare in this issue. An exhibition of ideal character work and comedy delineation is John T. Murray's appealing portrayal of Matthew Van Zandt. Mr. Murray never resorts to coarse comedy, but keeps himself strictly within the confines of refined humor, and acts with an ease and gracefulness that makes his histrionic action pleasing to the eye as well as to the ear. Particularly remarkable is his striking make-up, that changes with every act and requires a different portrayal in every succeeding period.

From a musical standpoint John Charles Thomas stands out effectively as a baritone of truly unusual qualities. His voice is one in a thousand. Full, resonant, ringing and even. It is used with an intelligence rarely found in a musical play, and with a depth of emotion that strikes quickly to the heart. Few voices like that of Mr. Thomas are heard even in grand opera, and you will agree with us that this is no exaggeration if you take the trouble to hear this splendid artist. In addition to his superior vocal accomplishments, Mr. Thomas is a splendid actor.

Among the charming and clever ladies, Carolyn Thomson, in the role of Otilie, takes precedence. She possesses a clear, flexible soprano voice of unusual height, and while it occasionally becomes a little hard, partially owing to its youth, it is nevertheless most pleasing and creates much enthusiasm among the audiences. We cannot imagine a finer portrayal of this character than the one this skillful, young, histrionic artist gives us. Another decidedly attractive member of this unusually fine company is Jenetta Methven in the role of Alice Tremaine, although her role does not give her the opportunities enjoyed by the artists already mentioned.

Two bits of unforgettable character work are the realistic and irresistibly humorous auctioneer impersonated by Alfred Hemming, and the talkative Lizzie, presented by our old friend, Tillie Sallinger. We never realized before what a splendid comedienne Miss Sallinger really was. Betty Kirkbride as Erintrude, also earns laurels by reason of her irresistible character delineation. Every musical number is worthy of praise, and not the least are the tenor solos by Howard Marsh, who sings a Gypsy song with true abandon and with fine spirit and rhythmic verve. There is also some decidedly skillful dancing by the entire company, as

well as by individual dancers, and if you really enjoy a pleasant entertainment wherein humor and pathos alternate and which leaves a clean taste in your mouth, you simply cannot afford to stay away from the Curran Theatre during the remaining week of this engagement.

Gossip About Musical People

Miss Janet Malbon, the exceedingly gifted and charming soprano soloist, as well as vocal teacher, left for the East on May 15th, partly to visit her relatives and partly to fill a number of lucrative engagements. Miss Malbon has been very successful during the season both as artist and teacher, and she certainly has earned a rest for the summer. Even though she has accepted a flattering offer for public appearances, her Eastern trip will, in a measure, serve as a vacation. She will return in time to begin the season with renewed energy and zeal. Among the more efficient and talented young singers who owe their success to Miss Malbon may be mentioned: Ethel Carpenter, Zora Browne, E. W. Collins and F. N. Bigelow, all of whom have appeared successfully in private recitals during the past season and whom Miss Malbon will present in public recital during the coming season.

Miss Vida Robertson, a gifted young soprano student, pupil of Mme. M. Vincent, who has been studying for several months in this city, returned to Great Falls, Montana, on a visit to her relatives. Miss Robertson was so delighted with the progress she has made that she contemplates returning to this city after a while and continuing her studies. She is not only a young lady of artistic accomplishments, but one possessing a personality of decided charm as well. Accompanying her is Mrs. Grace Harnden, also of Montana, who, while not actively pursuing the muses, is nevertheless artistically inclined and made many friends while sojourning in San Francisco.

Theodor Salmon, pianist, and Warren Watters, baritone, gave an excellent program at the Women's Club House in Palo Alto, on Friday, evening, May 16th, at which occasion they displayed their unquestionable artistry in the following excellent program: Prologue (Pagliacci) (R. Leoncavallo), Mr. Watters; Elevation (Floerschheim), Polonaise (E minor) (MacDowell), Fantasia Imprimptu (Chopin), Mr. Salmon; Where'er you Walk (Handel), A Spirit Flower (Campbell-Tipton), I Cannot Help Loving Thee (Clayton Johns), Mr. Watters; Reverie, Apparition (dedicated to Warren Watters), Paraphrase on an old Waltz Theme (Theodor Salmon), Mr. Salmon; Dear Old Pal of Mine (Getz Rice), Mother of Mine (Frank Tours), Happiness (Gena Branscombe), Invictus (Bruno Huhn), Mr. Watters.

Arthur Fickenscher, who continues to maintain his studio in Carnegie Hall, New York, has been very busy during the season and the outlook for the summer is very bright, as many applications for summer study have been received by him. The Modern Musical Society gave an evening of Mr. Fickenscher's compositions recently and the musical papers printed gratifying reviews of the works.

Miss Audrey Beer, the well known young pianist, will present a number of her pupils in a piano recital, this (Saturday) afternoon, May 31st, at her studio in Oakland. Renia Annarumi, and Winthrop Sargent, violinists, pupils of William F. Lanza, will assist in the program. Those participating are: Cornelia Armour, Elizabeth Clay, Laura Miller, Regina Poetti, Evelyn Reeve, Henel Heidt, Beatrice Soule, Vera Hyde, Margaret Danker, Miriam Linnell, Emily Jones and Grace Ziegenfuss.

Mrs. Alberta Livernash-Hyde introduced several of her pupils in a piano recital on Friday, May 6th. Only four of the more advanced students participated in the event. They were: Gertrude Sadenheim, Vera Moitoza, Jeanette Owens, and Mary O'Toole. They acquitted themselves creditably in a group of excellent piano compositions. This was just an informal affair, about forty guests being present who thoroughly enjoyed the music as well as the refreshments, which were served after the conclusion of the program.

L. E. Behymer, the distinguished California impresario, who claims both Los Angeles and San Francisco as his abiding place, was in this city on a brief visit last week, and as usual skipped around the surrounding cities going as far as Sacramento, ever on the look-out to place his numerous artists. While here he made arrangements with Elias Hecht and Mrs. Jessica Colbert, to book the San Francisco Chamber Music Society in Southern California, Nevada, Arizona, and Utah. Mr. Behymer will have made no mistake in annexing the Chamber Music Society to his musical chariat.

Edwin Hutchings, well known in this city as a pianist, organist and teacher, returned from France two weeks ago, where he was in the army with Base Hospital No. 50. He will resume his piano lessons and will announce his studio address later. At present he is organist at Mission Dolores. Mr. Hutchings was associated for quite a time with the Arrillaga Musical College.

Mrs. Frances Hamilton, the charming and delightful soprano soloist, scored a decided triumph at the Palace Hotel concert last Sunday evening, May 25th. Her clear, flexible voice and her attractive personality, combined with a natural refinement of expression, were chiefly responsible for her well merited success. Mrs. Hamilton has been studying with Jean Criticos for some time.

Selby C. Oppenheimer, San Francisco's wide-awake and enterprising young manager, has just returned from an extended trip to New York, where he was lavishly entertained by all the well known managers and many of the distinguished artists. Mr. Oppenheimer will have some interesting things to say in the next issue of this paper.

Mme. Virginia Pierce-Rovere, who has been unusually active in the musical life of this city lately, will sing a solo at the Paulist Church to-morrow (Sunday), and will no doubt repeat the previous artistic successes she has enjoyed at this prominent temple of worship.

Alexander Saslavsky, violinist, Mrs. John McGaw, pianist, Mrs. Benjamin Mitchell Stich, soprano, and Benjamin S. Moore, accompanist, gave the program of the last Pacific Musical Society concert on Thursday evening, May 22d. It was an excellent contribution to the season's artistic offerings and merits an extended review which will appear in these columns next week.

Arthur Farwell, President of the San Francisco Music Teachers Association and one of America's most distinguished musicians, at a joint meeting of the San Francisco and Alameda County Music Teachers' Associations, to be given at the residence of Mr. and Mrs. Pierre Bouillet, 1721 Jackson street, next Tuesday evening, June 3rd, will describe to the members the "Chant of Victory," which he is writing for presentation at the Civic Auditorium on Sunday evening, July 6th, as a feature of the Convention of the California Music Teachers Association. This will be a community event of a novel kind, along the general lines of the movement with which Mr. Farwell's name is identified. It is planned to call together a special chorus for the presentation of the work, of which the singing of the audience is an integral part.

Sigmund Beel, violinist, and George Stewart McManus, pianist, assisted by Mrs. Bernice Brand, contralto, gave a most dignified and artistic memorial concert in honor of the memory of Mrs. Phoebe Hearst, at Hearst Hall of the University of California, recently. Owing to an inadvertent delay in the forwarding of a review of this event to this paper, we have not been able to do justice to the remarkable efforts of these musicians, but will do so in the next issue.

DAVID H. WALKER DIES SUDDENLY

The readers of the Pacific Coast Musical Review will no doubt learn with regret that David H. Walker, so well known here as a newspaper writer and music critic, died suddenly at his home, 2243 Steiner Street, on Monday, May 26th, at the age of sixty-seven years. Those who knew Mr. Walker best could not help but admire his optimism and his naturally kind and generous disposition. He would occasionally make great sacrifices to help out someone who he thought needed assistance. And he was particularly fond of music, some of his dearest occupations being attendance at concerts and operatic performances. He took a deep interest in amateur affairs and for a number of years he contributed to the Pacific Coast Musical Review interesting accounts regarding the progress of aspiring young artists. We always appreciated the unselfish services rendered by Mr. Walker in behalf of this paper and music in general, and are proud to have been able to call him one of our dearest friends.

Mr. Walker has been active in the daily newspaper life of this city for more than forty years, his principal work having been on the Morning Call and the Evening Bulletin, for which paper he edited children's pages that were read throughout the country. He also edited occasional financial pages. Among his more recent activities were his services in behalf of the Home Industry League and his splendid efforts assisting the Bulletin securing farm work for those out of employment. He also was for some time, connected with the California Development Board and was associated with the Chamber of Commerce Journal. Indeed nothing was too much for Mr. Walker. He was a glutton for work. Besides his widow and two sons Mr. Walker leaves a daughter, Nellie Laura Walker, who is well and favorably known in musical circles.

CLUB FEDERATION TO GIVE CONCERTS

The Pacific Coast Musical Review delights in giving publicity to the following interesting announcement and trusts that the musical public will respond liberally to this worthy appeal:

To make it possible for the young people of the San Francisco public schools to hear the best music at the lowest prices, the City Federation of Women's Clubs, in cooperation with the Board of Education, is arranging a series of concerts to be given next year. As a promise of what is to come, however, one concert will be given this season when the soloists will be Kajetan Atl, harpist, and Porace Britt, cellist, both of the Symphony Orchestra. This concert will take place at half past three on Friday, June 6th, at the Girls' High School Auditorium, Geary and Scott streets.

The price of admission for teachers and pupils will be fifteen cents. Others interested may buy tickets for the usual admission price of fifty cents. We believe that music, of all the arts, holds the highest appeal and that its educative power is of untold value to children. The success of this important movement depends largely upon the enthusiasm with which those in charge of our children respond to it. We, therefore, respectfully and earnestly beg the cooperation of the parents and teachers of the children of San Francisco.

MRS. M. E. BLANCHARD
Chairman of Music Department

Dr. CORA SUTTON, Cellist

President of the City Federation of Women's Clubs

MISS CARRIE JONES GIVES PIANO RECITAL

The Italian room of Hotel St. Francis was crowded last Saturday afternoon when Miss Carrie Jones, a piano pupil of Mrs. Alma Schmidt-Kennedy, gave a piano recital in a manner that proved her to be an artist of unusual faculties. Among the works she presented were such famous works as the Beethoven Sonata, Op. 31, No. 3, E flat major, two works by Brahms, two compositions by Chopin, a Schumann work and the difficult Wagner-Liszt Spinning Song. It is very rarely indeed, that one can honestly say that a student is capable of giving such representative compositions a satisfactory interpretation, but Miss Jones is one of the exceptions. She played with the assurance and solidity of one who has been prepared thoroughly and who has grasped the artistic problems necessary to give an intelligent performance. Her technic proved that she has devoted the necessary time to thorough mental digestion of the works she presented.

Miss Jones evidently realizes that it requires more than mere mastery of the notes to play a Beethoven Sonata, a Chopin Etude and Prelude or a Brahms composition, and she showed this realization by investing every one of the pianistic gems she played with adequate emotional sentiment, phrasing with excellent judgment and coloring her tone with delicacy or force as the case may be. For this reason she reflected credit upon herself and her teacher and showed herself entitled to the hearty applause accorded her by her audience after the conclusion of every number upon the following program: (a) Pastorale (Angelus) (Correlli-Godowsky), (b) Sonate E minor (Scarlatti-Tausig), (c) Allemande (French Suite No. 6) (Bach); Sonate Op. 31, No. 3, E flat major (Beethoven); (a) Ballade Op. 10, No. 2 (Brahms), (b) Intermezzo Op. 119, No. 3 (Brahms), (c) Grillen (Schumann), (d) Prelude Op. 28, No. 21 (Chopin), (e) Etude Op. 10, No. 7 (Chopin); Spinning Song (Wagner-Liszt).

PROGRAM BY MRS. WARE'S ADVANCED PUPILS

Sorosis Club Hall was crowded to the doors on Friday evening, May 16th, when the advanced pupils of Mrs. Evelyn Sresovich Ware gave a program of piano compositions that proved their industry and talent and the competency of their teacher. Although fourteen numbers were represented on the program, and every one of the pupils is deserving of praise and commendation, we have not the necessary space at our disposal to do justice to them all. We can, however, say, without intending to rob any of the other performers of the credit that is due them, that Alberto Firenze, and Ada Forbes were specially predominant by reason of their astonishingly fine work. Young Firenze in particular enthused his hearers with his truly brilliant technical fluency, his excellent tone and his accurate attack. In the Mozart Sonata and the Debussy number he revealed a particularly fine sense of poetic proportions and his phrasing was decidedly above the average.

Ada Forbes also gave an excellent account of herself in her satisfactory phrasing of the Mozart Rondo and the Scharwenka Scherzino. However, as we already stated, every one of the participants acquitted themselves creditably and the following program was thoroughly enjoyed, much to the gratification of Mrs. Ware: Military March (four hands) (Schubert), Ruth and John Violich; Melody in G flat (Cadman), Una Mc Bean; (a) Why (Schumann), (b) Love's Happiness (Kreisler), Ruby Tadich; (a) Menuet in E flat (Beethoven), (b) Valse (Borowski), Mary Cagliada; (a) Sonata (Mozart), (b) Valse Caprice (Scott), Alberto Firenze; Scherzino (Scharwenka), (b) Rondo, D major (Mozart), Ada Forbes; (a) Arabesque (Karganoff), (b) Barcarolle, Left hand (Turner), Ruth Violich (a) Menuet (Paderewski), (b) Will o' the Wisp (Lemont), (c) Butterfly Waltz (Friml), Giacomina Liuzza; Menuet from Symphony E flat (Mozart), Irene Nauman; (a) Capriccio (Scarlatti), (b) Arabesque No. 2 (Debussy), Alberto Firenze; (a) Romanze (La Forge), (b) Elfin Dance (Jensen), Helen Heuer; (a) Butterfly (Merkel), (b) Solfeggietto (Bach), Elvera Firenze; (a) Valse Lente (Schutt), (b) Musical Snuff Box (Liuzza), (c) Serenade (Pierne), Elaine Holst; (a) Berceuse from Jocelyn (Godard), (b) Spanish Dance No. 1 (Moszkowski), Celia Cipelli.

THE FOURTEENTH BACH FESTIVAL

Ticket applications for the fourteenth Bethlehem Bach Festival, to be held at Lehigh University on June 6th and 7th, have thus far come from fifteen states, ranging from Massachusetts to Tennessee and west to California. From present prospects the attendance will equal that of the 1916 Festival, the largest in the Choir's history.

Due to train schedules the time of the second session of the Bethlehem Bach Festival on Saturday, June 7th, will be 4:30 p. m. instead of 5 o'clock. This will enable attendants from New York, Philadelphia, and points east and west to take more favorable trains.

The advance sale of tickets for the Festival, to be held at Lehigh University on June 6th and 7th, is surpassing anything in recent years and an exceptionally large attendance is expected.

MUSIC AT THE BROWNING CLUB

At the regular meeting of the Browning Club, Mrs. Jesse W. Lilienthal, President, last week, the address was given by Rev. Father Morgan of St. Luke's, the subject being the poem "Death in the Desert." The musical portion of the program was presented by Messrs. Uda Waldrop and Carl Anderson, also of St. Luke's. Mr. Anderson sang three songs of Mr. Waldrop's composition, the composer accompanying him at the piano. They were "The Wanderer's Song," "The Grove Song," and "Peggy O'Neill," the latter sung by

MacCormack as an encore at his second recital in San Francisco. The musicians were so favorably received that they were asked at the close of the meeting to inscribe copies of songs for the archives of the club.

ERNST WILHELMY CLOSES BRILLIANT SEASON

Final Dramatic Readings at Fairmont Hotel Attract Record Audience and Prove Splendid Encouragement for Next Season's Events

Although the closing events of Ernst Wilhelmy's incomparable dramatic readings at the Fairmont Hotel took place as long ago as Tuesday, April 1st and 8th, we feel that their artistic importance justifies detailed mention of the same even at this late day, for they represent the highest form of artistic educational affairs given in San Francisco during a musical season. From the very beginning of the influenza ridden season of 1918-1919 until its close, the attendance at these splendid dramatic readings increased until toward the end additional chairs had to be brought to the spacious auditorium, and many people were unable to gain admittance.

On April 1st was presented Anatole France's "The Man Who Married a Dumb Wife" (La Comedie de celui qui epousa une femme muette) Mr. Wilhelmy successfully interpreted nine different characters in this work, and exhibited a linguistic technic of enunciation that justly earned him the admiration of his audience. Particularly charged with delicious humor was the character delineation of Judge Botal. Miriam Michels was excellent in her exposition of the role of Catherine. Judge Botal's wife, who talks so quickly and so incessantly that she succeeds in bringing everyone near her into a veritable state of despair.

The final recital on April 8th consisted of "Forgotten Souls," by David Pinski and "Behind the Beyond," by Stephen Leacock. The first is a short drama by a

rate one, the temple being crowded with numerous friends of the bride and groom and among them were many of the most prominent musical people of this city. Both Mr. and Mrs. Rappaport have a host of admiring friends, who wish them all possible happiness. After



MRS. ALBERT RAPPAPORT

The Gifted and Highly Cultured Bride of Cantor Albert Rappaport, Well Known as an Exceedingly Accomplished Tenor

a trip to the interior of the State the young couple returned to San Francisco, where they will reside until they will be able to go abroad. They expect to leave for Europe as soon as passenger travel is re-established. In the meantime Cantor Rappaport will continue his professional work.

AN ORIENTAL EXPRESSION OF GRATITUDE

Sherman, Clay & Co., received recently a token of appreciation from one of their most valued patrons in the central part of the State. He is a Japanese by birth and expresses himself in the following unique terms:

Florin, April 12, 1919.

Sherman, Clay & Co.,
Dear sir:—Thanks for your kind letter. The organ I bought from you other day in Sacramento store is very good condition in every line, and am satisfied. The price \$25 was rather cheap enough I am sure.

Also I want to express my hearty pleasures for your Sacramento Branch store is showing always to me, a very good kindness. Yes, I know this, therefore I exclusively always go to your store that is the first class music store in Sacramento. I goes to you every month for the several records for Victrola.

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modern Russian literary genius who is particularly known as a prominent Yiddish drama-poet. He writes both in Yiddish and English. The drama made an excellent impression and aroused enthusiasm. The second work threw the large audience from one convulsion of mirth into another. It was surely a delightful conclusion of an unforgettable series of events.

Ernst Wilhelmy's students are coming more and more into public notice. On May 16th, two of Mr. Wilhelmy's pupils gave a Russian program before the Sausalito Women's Club. They were Mrs. James Wyatt, an excellent soprano, whose voice is gaining constantly in warmth, timbre and compass. She has been studying with Mr. Wilhelmy for over a year. She contributed songs by Rubinstein, Rachmaninoff, Rimsky-Korsakoff, Gretchaninoff, Tchaikowsky and others, surely a remarkable repertoire considering that this young artist has only been with Mr. Wilhelmy during one year. Miriam Michels read a typical Russian drama entitled "On the High Road," by Tschekar. She added to her numerous laurels she gathered during the season and also to her many admiring friends. The evening was decidedly a brilliant success.

As usual Mr. Wilhelmy will spend his vacation in interior California towns and after a well merited rest will resume his strenuous and successful activities.

AIDA PACKS THE GREEK THEATRE

According to actual records the Greek Theatre seats about six thousand people, and basing our estimate upon that record, it is fair to say that surely over five thousand attended the performance of Aida, given last Wednesday evening under the direction of Mrs. P. L. Whitney and the conductorship of Frederic Schiller. Johanna Kristoffy was at her very best, Miss Blanche Hamilton Fox gave a most effective portrayal of Amneris, and Arensoni as Rhadames, Malpico as Amosaro, and the other artists added their share to the musical success of the event. The dancing was one of the big features of the production. The performance took place too late for detailed mention in this issue, but we will discuss it at length next week.

ALBERT RAPPAPORT MARRIES CECILIA ROTH

Albert Rappaport, the well known Cantor and dramatic tenor, and Cecilia Roth, a graduate of the University of California, and a pianist of rare accomplishments, were married at Temple Keneseth Israel on Sunday evening, May 18th. The affair was an unusually elabo-

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SCHUMANN-HEINK

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FAIRMONT AND PALACE MUSICAL EVENTS

With any number of important conventions and numerous brilliant social functions, the Fairmont Hotel has been the seat of unusual activity this week. Every day and night something of importance has been taking place in one of the many beautiful public rooms of the caravansary at the top of the town, while the dining rooms have served scores of delightful luncheon and dinner parties. The afternoon teas, at which Rudy Seiger's string orchestra discourses seductive music, are very popular and every day between half past four and six o'clock finds the cosy Laurel Court crowded with congenial groups. Rainbow Lane is thronged nightly, except Sunday, and dancing to the lilting music of the remarkable jazz orchestra under the direction of Henry Busse, is one of the fads of the city. Vanda Hoff, the inspirational dancer, and her associate entertainers, are continually presenting something new and alluring and this coming week they promise many terpsichorean and song novelties.

The Sunday night Lobby Concerts attract hundreds of music lovers from all over the city and director Rudy Seiger has secured Miss Helen Colburn Heath, the popular soprano, as the soloist for this Sunday evening.

Miss Heath to be the Soloist

Miss Helen Colburn Heath, whose soprano voice is well known in San Francisco, will be the vocalist of the Lobby Concert at the Fairmont Hotel this Sunday evening, at 8:45 o'clock. Accompanied by Walter F. Wenzel, she will sing the following interesting numbers: (a) The Meadow Lark (Gerrish-Jones), (b) Tender Ties (Delbruck), (c) My Mother Bids Me Bind My Hair (Haydn), (d) Pastorale (Bizet), (e) Oh, to be in England (Dorothy Crawford); Aria from Herodiade (Massenet); (a) Ariette, Were I a Sunbeam (Vidal), (b) Love, They Wait for Your Return (Uda Walrop), (c) I know a Bank (Henry Parker), (d) Husheen (Alicia A. Needham), (e) When Love is Kind (Old English). The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Selection, Traviata (Verdi); Serenade (Widor); Piano Solo—Hungarian Rhapsody, No 8 (Liszt); John Smith; Four Indian Love Lyrics (Finden); Violin solo (Selected), Rudy Seiger; Overture, Zampa, (Herold).

Director Rudy Seiger has prepared a particularly interesting program for the concert in the Palm Room of the Palace Hotel this Sunday evening, at 7 o'clock. F. D. Siegrist, a San Francisco trumpet virtuoso, who has just returned from the front, will be a soloist, as well as director Seiger, and the numbers are as follows: March, Hands Across the Sea (Souza); Waltz, L'Estudiantina (Waldeufel); Polish National Dance (Scharwenka); Trumpet Solos (a) When Irish Eyes are Smiling (Olcott), (b) Sunshine of Your Smile (Tate), F. D. Siegrist; Selection, Carmen (Bizet); Selection from The Mikado (Sullivan); Serenade from Les Harlequins de Millions (Drigo); Violin solo (Selected), Rudy Seiger; Overture, Hungarian Comedy (Keler Bela).

THE GREAT ELIJAH PERFORMANCE

The following is the complete cast for the exceptional production of Mendelssohn's Elijah, at the Greek Theatre, at Berkeley on June 21st. Contralto, Mme. Ernestine Schumann-Heink; baritone, Cecil Fanning; soprano, Marie Partridge Price; tenor, Lawrence Strauss. The second quartet and soloists will include Elfrida Steindorff; soprano, Emma Mesow Fitch, contralto; Eva Gruninger Atkinson, contralto; Mrs. O. S. Mills, contralto; Hugh J. Williams, tenor; D. McCloskey, basso, and others to be added later.

All in all Steindorff submits the preparations for the oratorio as indication of the record-marking nature of the production. This assurance was made doubly sure when a contract was finally signed with Fanning, recognized as one of the foremost concert recitalists in this country and abroad. Fanning's experience in oratorio has been broad, and the beautiful but trying role of the venerable prophet is one for which he has been several times cast.

Some of the most important solos in the whole oratorio are entrusted to the baritone, including the famous "It is Enough" and "Lord God of Abraham." Mme. Schumann-Heink's opportunity will be enlarged by the inclusion of several solo numbers in a concert first part of the program which Steindorff is arranging. The tremendous "O Rest in the Lord," which many contraltos have attempted and but few have compassed, will be her chief offering in the oratorio.

"If With All Your Hearts" and "Then Shall the Righteous Shine Forth" are two of the mighty solo hymns of Mendelssohn's work which Lawrence Strauss will sing. His tenor voice, of pure, winning tone and fine range, has won him many successes on this coast. Miss Price is called upon for valuable contributions to the solo list. A chorus of two hundred voices or more and a special orchestra are now in training to assist the principals.

PLAYERS CLUB TO PRESENT THE MIKADO

An announcement of peculiar interest comes from the Players Club, which has been presenting this week, with marked success, Gilbert and Sullivan's always welcome "The Mikado," at the Little Theatre, on Clay street. So great is the interest taken in this really meritorious and artistic production, that the seating capacity of the tiny play house is too limited to accommodate those who desire to see it, and it has been decided to give three additional performances in the Colonial Ballroom of the St. Francis Hotel, on the evenings of Friday and Saturday, June 6th and 7th, and the afternoon of Saturday, June 7th.

The Players Club has done much notable work in the dramatic and operatic way for San Francisco, and the present production of "The Mikado" will compare very favorably with the offerings of many pretentious professional companies. The talented principals enter most heartily and humorously into the spirit of their roles, and the chorus is young, comely and knows how to sing. At the St. Francis there will be a large orchestra under the direction of Harry Wood Brown, and the scenic investiture and costumes will be unique and beautiful. The cast will include Rudolphine Radil as "Yum Yum," Violet Stahl as "Patti Sing," Marian Fisher as "Peep Bo," Lucy Van de Mark as "Katisha," Reginald Travers as "Ko-Ko," Robert Adams as "The Mikado," William S. Rainey, as "Nanki Poo," George Mayerle as "Pooh Bah" and Lewis Jennings as "Pish Tush."

The proceeds of the performances at the St. Francis will be devoted to equipping the new home of the Players Club, in the old church on Bush street, between Gough and Octavia, and seats will be ready at Sherman, Clay & Co.'s on Monday morning.

THE GODOWSKY MASTER CLASSES

Rearrangement of the dates of Leopold Godowsky's western engagements will bring him to San Francisco in time to start his "Master-Classes" for pianists on June 30th. The change is particularly fortunate in view of the number of students who had been unable to arrange to attend the classes at the earlier date. The disappointment which was threatened them is thus obviated.

There is no change in the system of classes as announced, and as proved so immensely popular in this city before. The enrollment will be divided into active and listening members. As the length of Mr. Godowsky's stay here is not extended, it will not be possible for him to accept more pupils than originally arranged. It will be necessary, therefore, for those who desire to take the master's instruction to apply for admission at once. The San Francisco classes are under the arrangement of Selby C. Oppenheimer, with headquarters in the Sherman, Clay & Co. building.

HELLER TO CONDUCT TWENTY-SECOND CONCERT

Herman Heller, the successful conductor of the California Theatre Orchestra, will conduct the twenty-second grand concert to-morrow (Sunday) June 1st at 11:45 o'clock. The crowded houses which are continuously the result of the announcement of these Sunday morning concerts, testify to the universal regard in which these events are held. They attract people from every part and from every phase of life in this community and for this reason arouse a musical taste which is bound to make itself felt in many directions.

The program to be presented at to-morrow's event includes the following enjoyable numbers: Hail America (Drum), Largo, from the New World Symphony (Dvorak); Silhouettes (Hadley); this work will receive its first presentation in San Francisco on this program; Espana Rhapsodie (Chabrier); The Bartered Bride Overture (Smetana). Eddie Horton will play Thomas' beautiful Raymond Overture on the organ. The picture during the week beginning with this performance will be Norma Talmadge in The New Moon.

DOUILLET CONSERVATORY AWARDS DIPLOMAS

Saturday, May 24th, the Douillet Conservatory of Music, on the recommendation of the faculty, awarded diplomas of graduation in the art of piano playing and theory of music to Miss Ruth Coleman and Miss Frieda Moyle, in the art of violin playing and theory of music, to Miss Frieda Arnold, and in the vocal art and theory of music, to Miss Nell D. Stone. The graduates have been appearing in their respective arts before the public in many concerts and recitals during the period of their studies and on all occasions proved their talents and thorough training. With the conclusion of their studies these young graduates expect to enter the professional field as teachers. Some of them have already been teaching for the past few years. Miss Ruth Coleman, who has graduated in the art of piano playing, will teach the elementary classes at the Douillet Conservatory of Music.

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Art Publication Society of St. Louis, Publishers of the Progressive Series of Piano Lessons, Introduces Epoch Making Innovation

The most remarkable educational enterprise that has recently come to our attention, is an invitation extended to music teachers by the Art Publication Society of St. Louis, publishers of the Progressive Series of Piano Lessons, to attend a Free Normal Course for Music Teachers, to be conducted by Constantin Sternberg, at Philadelphia, July 7th to July 26th, which normal course will be based on the Progressive Series of Piano Lessons. All instructions, together with the necessary text material is complimentary. Those who take advantage of this invitation will ally themselves with the greatest national movement in musical education of to-day. The educational propaganda for Standardization of Music Teaching and School Credits for Music Study, is a matter of vital interest to every teacher.

An official estimate places the number of qualified teachers needed to teach music in the public schools, during the next few years, at three hundred thousand. Recognizing this need for qualified teachers, the Art Publication Society is co-operating with the school authorities by conducting a series of normal courses from Coast to Coast. For conducting these normals, the Society has selected only instructors who are nationally known for their pedagogical ability and their successful experience in teaching music. Educational authorities generally are willing to recognize music as an educational subject, provided:

- (1) That the instructor professes a degree of proficiency in teaching this subject equivalent to that required of instructors in the major high school subjects.
- (2) That music be taught in the same scientific and orderly manner as other subjects are taught in the high schools.
- (3) That the student make progress in music similar to that required in other high school subjects.

The Progressive Series helps the piano teacher artistically, by broadening the scope for the effective exercise of his personality; altruistically, by developing a better technical and musical education in his pupils; financially, by expanding his class.

The Free Normal Course will be given to a limited number of piano teachers. The instruction will cover piano playing, small forms in composition, interpretation, harmony, pedagogy, counterpoint, pedalling, and a number of other subjects as taught in the elementary and intermediate grades of the Progressive Series. The course will begin on July 7, 1919, will extend over three weeks, five days a week, two hours a day, from 10 a. m. to 12 m. The Philadelphia Class will meet in the auditorium of the Sternberg School of Music, Fuller Building, 10 South 18th street. Thirty hours of instruction by Mr. Sternberg will be given to teachers free of charge, with no obligation on the part of the teacher. The same amount of private instruction, and how a teacher can advance his or her reputation and success as a piano teacher. Material for study, selected from the Progressive Series, will be loaned to participants during the normal.

These normal courses will be given in various parts of the United States, and if it is not convenient for anyone to attend the Philadelphia course, they may find another course nearer to their place of residence. A careful perusal of the announcement of the Art Publication Society on page 5 of this issue, will assist greatly in getting information. If there is any other information you wish to secure regarding this wonderful opportunity, you should address the society according to suggestions in page 5 of this issue.

MME. JELICA AND JACK HILLMAN IN SAN JOSE

The following intelligent criticism appeared in the San Jose Mercury-Herald of Monday, May 5th, from the pen of Clarence Urmy, after Mme. Stella Jelica, soprano, and Jack Edward Hillman, baritone, appeared as soloists at the fifth and final concert of the San Jose Musical Club on Sunday afternoon, May 4th:

The fifth and final concert of the San Jose Musical club's season of 1918-1919 was given yesterday afternoon at the high school. Madame Stella Jelica, soprano, Constance Mering, pianiste, and accompaniste, and Jack Edward Hillman, baritone, all of San Francisco, were the participants. The program was very long, including thirty numbers with recalls. The selections were for the most part of the decidedly tuneful sort; ten or twelve had been heard often in San Jose and professional and amateur programs; the program was given as printed in the publicity notice, all the selections being well delivered, the novelty numbers being particularly interesting.

Madame Jelica is San Francisco born, and a California singer of whom the state should feel particularly proud. Her voice is limpid, pure, and crystal clear. She sings with the greatest ease, like a bird, and her vocalization gave the highest sort of pleasure. There was nothing of the amazing, nothing of the music-drama

style so prevalent among the nowadays stage singers. One very high, brilliant note given at the end of the Villanelle, and a very good high note, too, was the only departure from lyrical loveliness and a steady resonant quality that was delightfully refreshing in this day of so much straining after effects that tire the audience quite as much as they do the singer. Madame Jelica colors her songs with good artistry, and her interpretation was a lesson to young singers just trying their wings.

In *The Lass With the Delicate Air* (Arne), *L'Oiseau Bleu* (Lahn), *Songs My Mother Taught Me* (Dvorak) and *Villanelle* (Dell'Acqua), Madame Jelica had great chance for varied color, and all of them were given with great charm. Other numbers were pleasing from various standpoints, and the two recall selections, *Chaminade's, The Silver Ring*, and a negro spiritual, *The Old Ark's a-Moverin'*, were especially well sung.

Mr. Hillman has a resonant, big baritone which he uses with discretion, employing the half-voice to an unusual extent; his pianissimos are of ppp quantity, quite the softest ever heard from a man singer on our local concert stage. His tone-work, phrasing, and expression are all fine, and his selections were well chosen. Those that gave the greatest pleasure were probably, *O, Golden Sun* (Freebey), *Inter Nos* (MacFayden), *Roses of Picardy* (Wood), *Khaki Sammy* (Carpenter). For recalls, *Dear Old Pal of Mine* and the *Mammy Song* by Ware were very feelingly sung.

For concluding numbers the two singers gave three duos, one operatic, one religious, and one Old English (?), in which the voice were well blended. For recall

Orchestra. Henry was born in Somerville, Mass., in 1871; and later his preliminary instruction with his father he studied in Boston—violin with Henry Heindl, Jacques Hoffmann and Charles Allen; harmony with Stephen Emery; counterpoint with George W. Chadwick. Before he was twenty-one he had composed a dramatic overture, a string quartet, a trio, besides choruses and songs.

In 1891 Mr. Hadley went to Vienna and studied composition with Mandyczewski, and there composed his *Third Suite for orchestra*. Returning to America in 1896 he took charge of the music department at St. Paul's School, Garden City, Long Island. It was during this period that his first symphony entitled *Youth and Life* was produced at New York, in December, 1897, under the direction of Anton Seidl.

For four years Mr. Hadley lived in Europe conducting orchestral concerts in various cities with programs that contained his own works and those of others. For some time he acted as a conductor of the Mayence Opera House where he prepared for production among other operas, his own drama *Saffie*, which was performed April 6, 1909. He has since held the position of conductor of the Seattle Symphony Orchestra and of the San Francisco Orchestra.

Henry K. Hadley easily ranks by virtue of his numerous and excellent compositions in all forms, large and small, as one of the foremost among living American composers. His fertility, ease of invention, clarity of musical thought and technical mastery of his material are noteworthy and in some respects unique.

Not only did his talent flower in a symphonic work of large dimensions at the early age of twenty-five, but the ease with which he has followed up this youthful tour de force by many admirable compositions gives testimony to his genuine gift and sound musicianship. He has composed over one hundred and fifty songs and piano pieces, three concert overtures, four symphonies, chamber music, four ballads for solo, chorus and orchestra, cantatas, ballet suites, three comic operas, and recently the opera *Azora*, produced by the Chicago Opera Company, a one-act lyric drama *Liana*, produced in New York in the Fall of 1918, and an *Ode to Music*, produced at the Worcester Festival of 1917. In all his larger works Mr. Hadley has had the good fortune to have them produced by noted orchestral bodies, both in this country and abroad. His latest work, which has just come from the press, is a patriotic ode entitled *The New Earth*; and it is reported that he is at work upon an opera destined for the Metropolitan stage next season.

RACHEL WOLFSOHN MEMORIAL CONCERT

The annual concert in honor of the memory of Rachel Wolfsohn, the founder of the Girls' Club on Capp street, took place on Wednesday evening, May 21st. The program was presented by Alexander Saslavsky, violinist, and Mrs. Alberta Livernash Hyde, pianist. Mr. Saslavsky played a sonatina by Schubert, *Legende* by Wieniawsky, *Ave Maria* by Schubert, *Wilhelm and Caprice* by Kreisler. Mrs. Hyde accompanied Mr. Saslavsky and played a group of Chopin numbers. The event proved a most artistic and refined one.

MUNICIPAL ORGAN RECITAL

At Edwin H. Lemare's organ recital in the Exposition Auditorium on Sunday evening the Cathedral Quartette will assist, with Achille L. Artigues as piano accompanist. The quartette consists of: Miss R. Radil, soprano; Mrs. Irene Le Noir, contralto; Robert Battison, tenor; Frank Fignon, bass. Lemare's organ numbers are: *Prelude to Lohengrin* (Wagner), *Canzonna de la Sera* (D'Ervy), *Toccata, Adagio and Fugue in C major* (Bach), *Arm, Arm, Ye Brave and We Come in Bright Array*, from *Judas Maccabeus* (Hondel). The quartette will sing *Spirit of Spring* from *Morning of the Year* (Charles W. Cadman); *Absent* (John W. Metcalf); *Bedouin Song* (Arthur Foote). A nominal admission fee of 10 cents is charged at the Lemare recitals, which begin promptly at 8:30 o'clock.

THE NASH CONCERTS

The fifth concert of the Nash Ensemble will be given in the St. Francis Hotel Colonial Ballroom, on Friday afternoon, June 6, at 2:15. The program will include the famous Quintet for piano, wind instruments and strings by the old-time French composer, George Onslow, *A Quintet by Field* (complete in one movement), and an *Adagio and Rondo* by Schubert will be presented for the first time in San Francisco.

A feature of the recital is a group, played by flute, oboe and piano, which includes old Italian airs and a Sonata by Bach. The performers on this occasion are: Miss Carolyn Augusta Nash, piano, Brooks Parker, flute; Arthur Stephan, viola, Eugene B. La Haze, bassoon, Astorre Lombardi, oboe.

A New Song by

Edwin Schneider

John McCormack's Accompanist

Thine Eyes Still Shined

Words by Emerson

G. RICORDI, Publishers

NEW YORK

This song is receiving rousing encores for John McCormack on his present trans-continental concert tour.

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there was given a gay little duo from one of Messager's light operas. The selection is entitled, *Trot Here and There*, and was sung in extra light, tripping style, sending the audience home in extra happy frame of mind.

Miss Constance Mering is a soulful player, giving three solos on the pianoforte, besides playing all the accompaniments of the afternoon, quite a feat in these days when the accompaniment is often quite the biggest part of the song. Helpful pianoforte work gave good aid to the singers, and the solos, *Melodie* (Rachmaninoff) and *Staccato Caprice* (Vogrich), were given in highly artistic fashion. Miss Mering is very young, just out of high school, but has studied diligently with Tina Lerner and other teachers, and certainly makes a fine showing in pianoforte work. For recall there was a pretty bagatelle entitled, *Sketch*, by Albert Elkus, a very promising young California composer.

HENRY HADLEY COMPOSES PATRIOTIC ODE

His Latest Work Which Has Just Come from the Oliver Ditson Company Press is Entitled *The New Earth—A Brief Biographical Sketch*

The Pacific Coast Musical Review is indebted to Oliver Ditson Company, of Boston, for a brief biographical sketch of Henry K. Hadley, one of the most distinguished American composers of the day. We also received a copy of his latest work, *The New Earth*, a patriotic Ode for mixed voices, solo and orchestra, which we will review presently. In the meantime we take pleasure in reprinting the biographical sketch of Mr. Hadley's, which appeared in the Oliver Ditson bulletin for April, and reads as follows:

Henry K. Hadley comes of a musical family. His father, S. Henry Hadley, a musician by profession, and instructor of singing in public schools and conductor, was his first teacher. Arthur Hadley, another son, a violoncellist, was a member of the Boston Symphony Orchestra and later of the San Francisco Symphony

NEW YORK LETTER

(Continued from page 1, col. 4)

The former Eleanor Broadfoot of Brooklyn, a mezzo soprano, who got her start in the Savage Opera Company and is now the Countess Eleonora de Cisneros, has filed a petition in bankruptcy in the United States District Court because, she stated, she could not pay liabilities amounting to \$10,824. Among the creditors named are Paquin, Paris, \$4,960; M. J. Kraus & Co., New York, \$1,518; Doucet, \$890; Maison Louis, \$1,180; Musical Courier, \$1,396; Musical America, \$324, and Billboard, \$318, the last three all bills for advertisements. The singer ascribes her plight to the war, which made it impracticable to continue in opera in Europe, where she had made a reputation. It was only recently that Eleonora de Cisneros raised \$23,000,000 at the Brooklyn Academy of Music in a Victory bond rally by accompanying each \$1,000,000 sale with a kiss for the purchaser.

"And I'm planning to 'come back' too," she said. "Right now I am having negotiations for contracts to sing and it won't be long until I can pay as I go."

Fourteen thousand persons attended



MRS. EVELYN SRESOVICH WARE'S PIANO CLASS
(See Page 4, Col. 1)

two concerts at the Hippodrome last Sunday. In the afternoon Amelia Galli-Curci filled the house and part of the stage with over six thousand auditors. In the evening a joint recital of Eugene Ysaye and Mischa Elman, violinists, drew seven thousand two hundred and forty-seven persons.

Mme. Galli-Curci repeated some of her best known selections, including the Shadow Song from Dinorah, also airs from Sonnambula and Lakme, with a group of French and English songs.

Ysaye and Elman played four great duet numbers — Mozart's concertante, Bach's concerto in D minor, a symphonic concertante by D'Alphon Alard, and a suite by Moszkowski. At the end of the program, a great crowd on the stage gathered around the musicians while they played a much-demanded encore.

Lieutenant J. Tim Brymn's 350th Field Artillery Band, known as the Black Devils, gave a concert last Sunday night at the Casino. Lieut. Brymn, after nine months' service overseas, with his band, is making his first appearance in the United States. Playing before a packed house, the seventy negro musicians were in their glory, and gave New Yorkers an excellent example of jazz music.

The cadet choir of the West Point Military Academy, for the third time in three years, sang in St. Paul's Chapel, Columbia University, last Sunday. The choir, consisting of eighty cadets, were under the command of Major Frederick Hanna. The cadets closed their part in the service with the singing of the West Point Alma Mater.

There was a Victory carnival concert at the Hotel Gramatan, Bronxville, on Friday evening for the benefit of the permanent blind relief war fund for the soldiers and sailors of the Allies. Among those who took part in the entertainment in the evening were Albert von Tilzer and Nevil Fleeson, Alita Dore, Miss Margaret Warrin, Mr. and Mrs. Allen Jefferson, M. Leon Renny, Lewis Hiller, Frank Croxton and Frank Belcher of San Francisco.

Following the example of Geraldine Farrar and Enrico Caruso into film land, Mme. Marguerita Sylva, the operatic soprano who has been in vaudeville, will be projected before the public this fall in a quiet way. She will secede from vaudeville in July to work into the first picture of the Marguerita Sylva Film Company. Like Mme. Farrar, Miss Sylva acted Carmen well enough to make a success in the movies. Those who see the great singers on the screen may have curiosity enough to learn how they acquired their reputation by hearing them in opera.

Look Who's Here, a musical comedy by Frank Mandel and Edward Paulton, with music by Silvio Hein, will be produced in September. Cecil Lean and Cleo Mayfield will head the cast.

Musical versions of Brewster's Millions and The Dictator, will be produced next season by Comstock & Gest. Guy Bolton is making the adaptations.

The marriage of Tavie Belge, (Octavie Belloy) the Belgium singer, seen here earlier in the season in the leading role of Fiddler's Three, on Thursday to Marechal des Logis E. P. Hendricks, Secretary of the Belgium War Mission to the United States, disclosed that neither

THE NEW EARTH

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FOR SOLOS, CHORUS AND ORCHESTRA

WORDS BY LOUISE AYRES GARNETT

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The sub-title gives a clue to the nature of this fine work—its emotional and spiritual content as inspired by the rebirth of our world through pain and sacrifice. The text is of exceptional beauty and power, and it has inspired Mr. Hadley to some of the best music he has ever written. His practised hand has avoided over-elaboration in favor of a large simplicity and a clarity of utterance; the brevity of the work gives the strength of concentration; and for both soloists and chorus the music is inspirational to satisfying and rewarding performance.

"It is by far the best choral work Mr. Hadley has given the world, and it should prove very successful, for conductors of choral societies have been looking for just such works, concise, with lofty music that has character."—Eusebius G. Hood, Nashua, N. H.

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(Prelude for Piano)

Intermezzo (on an Indian theme).....for Piano

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Miss Belge nor Marechal Hendricks knew the other was in this country until they chanced to meet recently at the Grand Central subway station.

Musical plays continued at the theatres are: Monte Cristo, Jr., at the Winter Garden; Come Along, at the Thirty-ninth Street; Take It From Me, at the Forty-fourth Street; Good Morning Judge at the Shubert; Foot Sweet, at the Nora Bayes; The Lady in Red, at the Lyric; Tumble in, at the Selwyn; Sometime, at the Casino; Somebody's Sweetheart, at the Central; She's a Good Fellow, at the Globe; The Velvet Lady, at the New Amsterdam; and Listen Lester, at the Knickerbocker.

Not in his military uniform but in the silk pleated shirt, striped vest and fantastic dress suit of the entertainer, the body of Jim Europe, the jazz king, went on its last journey Tuesday from St. Mark's African Methodist Episcopal Church. The funeral was one of the most remarkable ever seen in this city, many white persons of wealth and prominence turning out with thousands of negroes to honor the colored army Lieutenant and bandmaster who was slain in Boston by Herbert Wright, one of his drummers.

GAVIN DHU HIGH.

MAYTIME AT THE CURRAN

The last week of the San Francisco engagement of "Maytime" at the Curran Theatre will begin this Sunday night, June 1st. The departure of this delightful musical play will be witnessed with regret by a host of people who have been charmed by its enchanting story, tantalizing melodies and capable company.

"Maytime" is one of the prettiest plays San Francisco has seen in many years. It is so dainty, so clean, so tuneful, that one is carried away with its charm, and it is so different in every way from the ordinary musical comedy. Different for one reason in the fact that it possesses a real plot, a genuine story of dramatic value, a story full of laughs with just enough tears to make the laughs all the more appreciated.

MUSIC TEACHERS' CONVENTION

(Continued from Page 1, Col. 2)

there is the frequently appearing question of standardization of music teaching, which includes propositions how best to attain the desired educational results through practical means. One of the most important problems confronting the profession is musical education in the schools—both the public schools and Universities. For, after all, the only solution of the question of efficiency as to musical education lies in the proper training of the young generation. It is practically impossible to make a good teacher out of a musician who has already absorbed wrong principles. He must be TRAINED to be a teacher. And this again involves the discussion as to what represents a good teacher, and what represents a good artist. Another question that comes in this category is the application of so called "Methods" which are applied indiscriminately to every student, without taking into consideration the psychological condition of the individual character. Psychology in musical education has long since passed the experimental stage when it was considered a fad, and has become a necessity and important link in natural educational evolution.

Then there should be a comprehensive discussion of the benefits derived from community music movements. How they can be classified into various subdivisions to gradually become more and more useful to the people. Two important sections should be the singing movement and the educational movement—the community singing and the community music school. A great problem in music teaching, that has unfortunately been quite neglected, is the necessity of students to attend symphony and other concerts. The apparent indifference in concert attendance on the Pacific Coast is partly due to an unsatisfactory scale of admission prices, and partly to the indifference of the average music teacher who does not impress the pupil sufficiently with the importance of concert attendance as part of his education. The question of admission prices can be solved by teachers forming clubs of their pupils and combine them with other teachers' clubs, thus securing concessions from managers on the ground of numbers. But they should not only attend concerts of so called "sensational" artists, but artists of known efficiency and reputation. This indirectly will solve the question of support of American artists. The problem of making the pupil interested in concerts is to convince him that each time he attends a concert he takes a lesson, and the money he spends on a concert contributes just so much toward the better understanding of matters brought up in the studio. The art of listening is just as important as the art of performing. And no teacher can make an intelligent pupil or artist from an individual that does not attend concerts religiously.

We note with regret that many of our teachers fail to attend concerts in a sufficiently large degree to assist them in their educational work. A teacher who is satisfied with his own knowledge, without a willingness to listen to others and thereby improve himself steadily and persistently, is not an ideal teacher. He is too self-sufficient to progress. He has simply learned something well, but is satisfied with the knowledge he may have gained years ago. He forgets that the world progresses, and that what may have been perfectly sufficient years ago, would not be exactly complete today. Concert attendance to the music teacher is like a newspaper to the general reader. We all must keep informed on the progress of events.

The teachers also would find it of great help if they, as well as their students, would encourage the reading of music journals. Even though they merely follow the news items, they will acquire necessary knowledge. It is important to know what is going on in the musical world. Anyone who is satisfied to know what he can do himself, but disinterested in the actions of others is narrow, and this narrowness of vision will be noticeable in his teaching or his performing. No one will become a really competent musician, unless he adds broadness of vision to his acquirement of technical knowledge. The knowledge of human nature is as important a factor in the attainment of pedagogical science as the acquirement of technical knowledge.

These are only a few of the problems that should be included in a teachers' convention. Many others could be discussed. Anyhow the purpose of a genuine and useful convention should be an endeavor to better musical conditions. And this betterment should include the actual requirements of the teacher as well as those of the student after he leaves the studio and becomes an artist. If there is no field for the student to earn a livelihood as teacher or artist after finishing his education, there is no inducement for anyone to study music except those who do so merely to gain a social accomplishment. And we are ready to state that but a small proportion of music studying people would be satisfied with just that. Efficiency should be recognized, and recognition without material reward is like soup without salt.

ORPHEUM

Muriel Worth, whose fame as a dancer extends throughout the land and whose grace, ability and charming personality have made her one of the greatest favorites in vaudeville, will head the Orpheum bill next week and will present new and startling dance creations. She will be accompanied by her muses of the violin, Corrine Rae and Marjorie Homer. Herschel Henlere, one of the best pianists in vaudeville and the concert stage, in addition to the performance of classical numbers, will introduce distinct novelties. One is the various ways a popular ragtime number would be played by the various masters and the other is a musical recitation of a youth with a musical autobiography.

Nora Kelly, "The Dublin Girl," is a dainty colleen who sings new and catchy songs in her own inimitable manner. Nat Goldstein accompanies her on the piano. Joseph Bernard is one of the few fortunate players to have a Willard Mack sketch and Willard Mack is exceedingly lucky to have such an excellent actor as Bernard in the principal role. Together they have succeeded in making "Who Is She?" a great success. It has to do with a domestic problem concerning the possible infidelity of a husband.

The Aerial Shaws, a man and woman, will be seen in a sensational act which is the last word in gymnastic achievement. Rose Shaw does the heavy work of the team and handles her male associate as

if he were a football. Molly McIntyre and Company in Lester Loneragan's Irish playlet "The Love Chase" and Patricola and Myer in the laughable skit "The Girl and The Dancing Fool," will also be included in the bill. Blossom Seeley and her company will repeat their ragtime and jazz success "Seeley's Syncopated Studio."

ALCAZAR

The very brilliant production of "Never Say Die," a comedy of quality, acted with distinction by the New Alcazar Company, will be followed next Sunday, for a week, with the first San Francisco offering of "The Scrap of Paper," a comedy melodrama by Owen Davis, author of "The Man Who came Back," based upon Arthur Somers Roche's ingenious and thrilling crook mystery which was a pulse quickener for Saturday Evening Post Readers. When the scrap of paper blew out of the office window of the New York trust magnate and was picked up by "Handsome Harry" Mack, daring and resourceful confidence operator, the trouble began. From hand to hand the incriminating document passed, and was always just out of reach of the powerful ring that signed it, although all their resources of money and private detectives were employed to recover it. There is laughter, suspense strain and romance in this baffling dramatic composite.

The action occurs within twelve hours of New York life, crowded with stirring incident. The scenes are the Masterman Trust skyscraper, the office of the Bryant Steamship Company, the lower hall of the Greenwich Studio Building, a bachelor apartment in Washington Square, and a millionaire home on Riverside Drive. Walter P. Richardson personates the crook—a part created in New York by Edward Ellis, the original Blackie Daw of Wallingford and Belle Bennett is a young social reformer. The big cast including Thomas Chatterton, Herbert Farjeon, Emily Pinter and all the Alcazar favorites. In early preparation is the brilliant comedy of international romance, "Information Please," by Jane Cowl and Jane Murfin, in which the former dedicated the Selwyn Theatre, New York, last October.



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WAR CAMP COMMUNITY SERVICE ACTIVITY

Some of the advocates of the Community Chorus idea attempt to draw a distinct line between the Community Chorus movement and the Community Singing movement, so called. Those interested in the development of the Community Singing idea, in its broader scope, are loath to admit that there is any real conflict or point of divergence between the two ideas. While Community Singing, particularly as carried out this year under the direction of War Camp Community Service, is related definitely to the patriotic idea of welcoming the men returning from the Service with song, and in developing and sustaining interest of the community in the man in uniform, there is no reason to believe but that in time this work will develop into the organization of regularly organized Community Choruses.

The ultimate idea of those back of the present Community Singing program is, first, to get the people to sing, using the songs with which they are familiar;

Second, to gradually improve the character of the songs which are sung;

Third, to encourage those who, perhaps for the first time, have found that they could sing and enjoy singing, to join the Community Chorus;

Fourth, the Community Chorus using the simpler forms of choral music, such as part-songs, etc., to develop the material for the more expert choral organizations, such as male choruses, women's choruses and church choirs.

During the present period of reconstruction, however, the War Camp Community Service is holding definitely in view the use of community singing for patriotic purposes and especially relating the work to the men returning from the Service.

The Community Singing program of War Camp Com-

ing Committee, with representatives from almost every organization in the city. A Community welcome chorus will be organized under the direction of this committee. This will form the nucleus for a great festival chorus to be used in "welcome-home" sings in honor of the men of the Service. This chorus will be open to any one who enjoys singing and it is expected that in time it will be developed into a permanent Community Chorus. In the working out of the plans for this chorus, War Camp Community Service has the active co-operation of the officers and members of the San Francisco Exposition Chorus, the California Club Choral and other musical organizations of the city, who feel that a Community Chorus carried out along these lines will develop material for other choral organizations.

Oakland.—In Oakland, great Festival Sings in honor of the men of the Service have been held with wonderful success under the direction of Herman J. Brouwer, War Camp song organizer in Oakland. A successful feature of the Oakland program has been the organization of a Girls' Division Chorus comprising two hundred and fifty voices. This has been named the "Victory Chorus," and its appearance and singing upon all occasions in honor of the men of the Service and during the recent Liberty Loan campaign, have made it one of the most valuable assets of the War Camp work in Oakland. One week alone in Oakland, Mr. Brouwer and assistant song leaders, led in all, over 150,000 people in Community Singing.

Portland.—In Portland, the War Camp Community Service have organized a Community Singing program in connection with the Rose Festival from June 11th to 13th. This is planned to be an expression in song of the whole community in honor of the men returning from the Service, of whom it is expected there will be over ten thousand present in Portland during the Festival.

Tacoma.—In Tacoma, an Easter Morning Song Reville was worked out with splendid success. fifteen groups of carolers, in army motor trucks, visiting different sections of the city, singing songs in honor of the Service men before homes where service flags were displayed. Later the different groups assembled in one of the parks and sang "welcome" songs together. Mr. McCarthy has also carried on successfully singing in some of the factories and industrial plants of Tacoma.

Seattle.—In Seattle, the Community singing program has thus far been carried out under the direction of a special Community Singing Committee appointed by the Chamber of Commerce. Alexander Meyers, President of the Amphion Club, Seattle's Male Chorus organization, and a prominent banker of Seattle, is the chairman of this committee. Robert Lloyd, War Department song leader at Camp Lewis, and John Henry Lyons, former Y. M. C. A. song leader, and now director of music in the Tacoma schools, have assisted in the Community Singing program in Seattle.

OAKLAND COMMUNITY SERVICE'S GREAT WORK

The Department of Community Singing, in connection with the War Camp Community Service of Oakland, has met with greater success in this city than of any other city of its size in the United States in the short time in which it has been established. Mr. Herman J. Brouwer, was appointed by national headquarters of the War Camp Community Service, representing the War Department and Navy Department Commissions on Training Camp Activities, and arrived in Oakland about the first of February, 1919. During the first week of the work in this city approximately eight "sings" were held. One of the most successful "sings" that was held during the second week was that in connection with the memorial service for Colonel Theodore Roosevelt, given in the Municipal Auditorium Theatre of this city. There were approximately two thousand people present at these exercises including the Spanish War, Civil War, and the World War Veterans. This program tended to place the program of Community Singing on a still more permanent basis. The next program of importance was taken up through the Theatres of Oakland at which time the police were told how to handle their Service Flags of the various organizations by demobilizing the stars on these flags in connection with the number of men returned from their various organizations.

The Clubs and Civic organizations began to take up the community singing idea and up to the present time there are approximately twenty different organizations who carry on a community "sing" regularly at their meetings. Two of the department stores of Oakland, namely, Capwell's and Kahn's, have community singing once a week, at which time the employees gather at 8:30 a. m., a half hour before opening time, in order to enjoy this thirty minutes of good clean pass time. It has served to improve the business of these stores and make the employees feel better natured during the day's work.

On April 6th a large program was held at Lakeside Park, Oakland, in connection with the demobilization of the Municipal Service Flag of Oakland. There were approximately ten thousand people present at these exercises and speeches were made by some of the prominent army and navy men and also by Mayor John L. Davis. Three aeroplanes from Mather Field took part in this program, carrying the War Camp Community Service insignia and bombarding the crowds with the vital message "Get 'Em Jobs" for the returning service men.

The War Camp Community Service of Oakland is not confining their services to the white race alone, but also work with the colored people of this city. On April 14th the colored people of Oakland gave a big reception in honor of the colored troops of Oakland, which numbered about two hundred. This reception was given in the arena of the Municipal Auditorium with an audience of six thousand people and proved to be a great success. One of the largest outstanding successes in the Department of Community Singing was

that in connection with the returning 159th Infantry Regiment on April 27th. At this time the Department of Community Singing was represented by the Victory Chorus of the Girls Division of the Oakland War Camp Community Service, two hundred fifty strong. This chorus of girls was in the line of march and sang through megaphones, making the most spectacular appearance of the whole reception given to these men.

On Sunday, May 4th, a large sing was held in the Municipal Auditorium Theatre, in connection with "Employment Sunday" and the Victory Loan campaign. At this time there were approximately twenty-five hundred people present, including a fifty piece band from Yerba Buena Naval Training Station, and a thirty piece orchestra under the direction of Glenn H. Woods, director of music in the Oakland public schools, and the Victory Chorus, two hundred strong. Among the features of this program was the rendering of her own compositions by Mrs. Carrie Jacobs Bond, the well known composer. The Department of Community Singing in Oakland at all times connects up its program with patriotic affairs and with the returning service men, making it a great welcome affair to all.

A large advisory committee of the Department of Community Singing has been organized and Mr. Joseph J. Rosborough, postmaster of the city of Oakland, was appointed chairman of the executive committee. The committee consists of good "live wires" and there is no doubt but that the program of Community Singing will be a very successful one. A large Welcome Home chorus is being organized and plans are being made for a large chorus to be used in connection with the immense celebration to be given in honor of all service men by the city of Oakland on July 4th.

A few statistics may show more clearly the program of this Department of the War Camp Community Service in Oakland. As was stated during the first week eight "sings" were held with an approximate attendance of eight thousand people a week. At the present time there are approximately thirty sings held a week. During the past three weeks a total of one hundred and fifty-eight thousand people participated in the community "sings" held under the auspices of the War Camp Community Service, showing that the program of this Department in Oakland has been wonderful when it is considered that it was introduced not more than three and a half months ago.

PSYCHOLOGY OF MUSIC AT MILLS COLLEGE

By George Boosinger Edwards

Each generation has its magic word. There was a time when to make a thing "go" it was only necessary to describe it as "scientific." Followed the word "evolution." The evolution of man, of society, of art; these subjects secured the instant attention of thoughtful people, and even the thoughtless could thrill to them. This is the decade of psychology. New religions have only to employ the word, and its power over people's imagination is certain. The "psychology of business" has been another popular application of it. The sensational use of such words dies out, and only the permanent values remain. The words "science" and "evolution" have recovered their dignity; and the sensationists are growing tired of "psychology." The slow-growing, pains-taking labor of its real devotees is emerging in true perspective.

Here and there in magazine articles and in text-books on the general subject, definite work on the psychology of music has been done. And with these as material, the discipline of long psychological training at the University as method, and the achievement of a masterly thesis on esthetics as a guide, Arthur Weiss, of Mills College, has carried on, during the past year, a definite and practical course in the Psychology of Music.

"At first I thought the course could only amount to the ordinary psychology course with special emphasis on the experiences of hearing," he says. "But gradually it became evident in analyzing the phenomena of music from a psychological point of view, that more and more of emotional considerations had to be given account of, the feelings about tone-quality, rhythm, and form; of titles, and the relation of these to the content of compositions." And here he outlined a most original classification of titles, such as "identification titles," "commercial titles," etc.

"The Dean of the college had suggested my keeping the course non-technical. And this I had expected to do, but in attempting to skim over the necessary physical facts, for instance, the students insisted on more and more details, until I had given them practically the whole of Helmholtz's theory, besides many practical experiments.

"The first half year was devoted to theory and experiment. The second half consisted of analysis of standard compositions. At first the analyses sounded like harmony examinations, consisting of chord, phrase and formal description and classification. But these I refused to accept, telling the students that it was psychology we were studying; and that it was the effective and subjective equivalents of these things which were in question with us. The hint was sufficient, and I was myself surprised at the originality of the material then turned in, the growth of appreciation evinced, and the enthusiasm displayed.

"When we came to study Tchaikowsky's 'Symphonie Pathétique', for example, you would have thought we were holding a Tchaikowsky memorial! His life had to be examined, his pessimism understood, besides all the detail of formal construction of the piece. It is the beauty of psychology that it must take into consideration all the facts. It drives us into physics and esthetics, into biography and sociology.

"The result of our year is that some twenty-two students are able to listen intelligently to music, and to talk of it, without sentimentality, to other people. They will necessarily stimulate an interest in these others, and in the years to come, by such courses, audiences will be trained to absorb the deeper values from our concerts."



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community Service on the Pacific Coast is developing with splendid success, according to the reports of Alexander Stewart, District Representative of Community Singing of the Western Division of War Camp Community Service.

San Diego.—In San Diego, Wallace E. Moody, War Camp song leader, has worked out a community singing program with the assistance of almost every musical organization of the city. A recent feature of the program was a great Easter Morning Sing held on the summit of Mount Helix, and attended by several thousand people. Mr. Moody is also doing excellent work in carrying the message of song to the thousand or more convalescent soldiers at Camp Kearny base hospital. Five hundred members of California Rotary Clubs, at a recent conference in San Diego, sang songs in honor of the men returning from the Service, under the direction of Mr. Moody and Mr. Kirchhofer, of Hollywood, California. Those present claimed this was the most enthusiastic singing ever heard from a group of business and professional men.

Los Angeles.—In Los Angeles, the Community work under Captain H. C. Stone has been particularly effective in the department stores, the theaters, and in the great Community Sings attended by many thousands of people, in the parks on Sundays. Captain Stone is also developing "Welcome Chorus" units in various sections of the city. All these units are used in welcoming with song the men returned from the Service.

Riverside.—At the famous Easter Sunrise Pilgrimage held on Mount Rubidoux on Easter morning, twenty thousand people took part in the community singing, under the direction of Alexander Stewart. A special feature was the singing of the Peace Version of Carrie Jacobs Bond's, "A Perfect Day," in honor of the men of the Service. Fifty aviators from March Field sang in the special chorus of three hundred voices, with Marcella Craft as soloist.

San Francisco.—In San Francisco, Clarence C. Robinson, song organizer, is organizing a Community Sing-

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COMMUNITY WELCOME CHORUS

Under the supervision of the general committee on Community Singing of the War Camp Community Service, the plans are well under way for a Community Welcome Chorus, the purpose of which will be welcome work for returning service men and to develop material for existing choral organizations of the city. The movement has the endorsement of the officers and members of the Exposition Chorus, the Treble Clef section of the California Club and similar prominent clubs.

An invitation has been extended to Mr. Arthur Farwell to conduct the Chorus, which he now has under consideration. Mr. Farwell has long been prominently identified with the Community Chorus movement, being one of the pioneers and originators of the New York Community Chorus, and is also a member of the general committee of the San Francisco War Camp Community Service on Community Singing, of which Dr. Samuel Langer is Chairman.

Clarence C. Robinson, organizer of the Department of Community Singing, expects to issue general invitations shortly to the citizens of San Francisco to enter into this movement, and a chorus of two thousand is expected. The members of the Committee having the organization in charge are: Mrs. C. A. Brandstater, Mr. Arthur Farwell, Mr. Ray C. Brown, Mrs. E. Viggers, Mr. J. Emmett Hayden, Mr. W. Murray.

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MME. CHRISTINE LA BARRAQUE A FINE ARTIST

A Recent Interview Published in the Sunday Examiner
by Ray C. B. Brown, Well Known Music Critic,
Reveals Some Interesting Facts.

Mme. Christine La Barraque, an excellent soprano soloist, who has been in San Francisco for some time, and who scored quite a success at the municipal organ recital in the Exposition Auditorium not so long ago, was recently interviewed in the Sunday Examiner by Ray C. B. Brown, and the article was of sufficient interest for us to reprint it at this time:

"It was on the first day out from Naples on my return voyage from Italy that I became acquainted with F. Marion Crawford, the novelist. He chanced to occupy a deck chair beside mine, and introduced himself. The day was clear and beautiful, the sea and sky glowing with color, and we spoke of those phenomena, as one always does, passing then to conversation about the Italy he knew so well. The next day and the next we continued our talk about cities and men, music and architecture and painting. He was a delightful talker, and it was a rare pleasure to have this opportunity to hear him. On the fourth day he came up to me and said, with a deep note of sympathy in his voice, 'I must apologize to you, madame. I did not know until to-day that you—' 'Oh,' I interrupted him, 'someone has told you that I am blind, and spoiled it all.' But it wasn't spoiled, and we had many a pleasant chat after that."

Mme. Christine La Barraque laughed gaily at the recollection. And I, watching the animation of her features and the eyes that betrayed their sightlessness only by a slight rigidity of gaze, thought that I too would have been unconscious of her affliction had I not known before hand that I was to meet a singer who had never looked upon a piece of music. How many of us would have the courage or the ability to master the difficulties of vocal technique in perennial darkness? Mme. La Barraque has done that and much more besides. And how well she has accomplished that mastery I had the pleasure of hearing in her apartment in the Washington Hotel, as she sang for me the Jewel Song from Faust, Alvarez' La Partida and other delightful lyrics. Her voice is clear, vibrant and flexible, and has lovely tonal qualities in its register. Her intonation is accurate, and her utterance has surety and ease.

"Music must be a compensation to you for deprivation of sight," I suggested.

"No, it is not," she said emphatically. "There is no compensation for blindness; don't let anyone tell you so. But music is the source of great happiness and enjoyment to me, as it is to you. That is one reason why I determined to become a professional artist when other ways of livelihood seemed blocked to me."

Rapidly, Madame La Barraque sketched her life—the story of indefatigable work, boundless courage, unconquerable ambition and native talent struggling against tremendous odds. She lost her sight when she was only sixteen months old. Her education was received in the California School for the Deaf and Blind in Berkeley. From there she went to the University of California, from which she was graduated with honors. Then came a course in the Hastings College of Law, where she won her diploma and the right to practice as an attorney. But there were family objections to the fulfillment of her plans in this direction and she determined to become a singer. Accordingly she journeyed to Italy and studied there for two years, returning to the United States equipped for concert appearance and for teaching. As The Lady With the Green Veil, she made a successful tour of an Eastern vaudeville circuit without her audiences being aware of her blindness. Since then she has been giving occasional concerts and imparting instruction to pupils.

"Did you ever think of appearing in opera?" I asked.

"Yes, I certainly did, and I believe that I could have done so, if I had an engagement which would keep me on one stage with which I was familiar. You see, I have to know the exact dimensions of the stage and the position of all the properties and the scene sets. Any changes in those arrangements would be confusing. When I know how many steps there are to the center of the stage from the wings, how many steps to the footlights and so on, I feel perfectly confident."

"How do you learn new songs? Isn't that rather difficult?"

"It is the simplest thing in the world. First, I have some one play the melody through for me. Once is usually enough, as I have a quick ear and a retentive memory. Then the words are read to me. After that, it is only a matter of practice and working out my own ideas of the interpretation."

"Teaching? That is simple, too. You have no idea how many things I 'see' without my eyes. Why, just from the handclasp and the voice of some persons I can form quite accurate impressions of their appearance. When a pupil comes to me I can tell from the way she produces her tones whether or not she is using her mouth and throat correctly, and if she is standing in the proper position. I have a pupil coming this afternoon, and if you can wait a few minutes, you can judge for yourself."

Gladly I waited, while we talked of other things. I have always been interested in the theory of the relation between color and tone, and I found that for Madame La Barraque a musical tone produces no sensation of color whatever. Her color sense is keen, and she has certain tints in fabrics which she prefers in her garments. But music does not stimulate her visual nerves, and her reaction to it is purely emotional. Her testimony scores a point against Skryabin and the other experimenters in color-music.

With the arrival of the pupil came an interesting quarter of an hour. Madame La Barraque seated herself at the piano and led the young girl through a series of vocalises, correcting faulty tones here and there and detecting errors of placement with the surety that was wonderful. There followed a duet between teacher and pupil in which it seemed impossible that the sightless one was not reading her part from the printed page, so certain were her entrances in ensemble.

BUY SAVINGS STAMPS WITH BOND COUPONS

Secretary of the Treasurer Carter Glass Gives Good Advice to Holders of Liberty Bonds Regarding Conversion of Interest Coupons

In a statement which will be mailed to holders of registered Liberty Bonds, together with their interest checks, Carter Glass, Secretary of the Treasury, pays high tribute to the twenty million Americans who are patriotically assisted in winning the war by purchasing War Savings Stamps and Liberty Bonds. Mr. Glass urges that the interest on the Liberty Bonds be converted into War Savings Stamps, which pay 4 per cent interest, compounded quarterly. Secretary Glass's statement follows:

"The United States appreciates your unselfish patriotism in lending the money which helped win the war. Upwards of twenty million Americans shared this honor, and are receiving during 1919, more than \$700,000,000 interest."

"Both good citizenship and your own profit will be served by the reinvestment of your share of this great sum in War Savings Stamps. The Government will be saved this immediate outlay in cash. You will profit by the quick reinvestment of your earnings, which is the high road to prosperity and comfort."

(Signed) CARTER GLASS,
Secretary of the Treasury.

JOINT MEETING OF TEACHERS ASSOCIATIONS

There will be a joint meeting of the San Francisco Music Teachers' Association, and the Alameda County Music Teachers' Association on Tuesday evening, June 3rd, at the residence of Mr. and Mrs. Pierre Douillet, 1721 Jackson street, San Francisco, between Van Ness avenue and Franklin street. President Farwell will address the meeting on a most important subject. An excellent musical program will be rendered. Since the ninth annual convention of the Music Teachers' Association of California will be held in San Francisco on July 5, 6, 7, 8 and 9 of this year, no doubt preliminary discussion regarding the plans for entertaining the guests and arrangements of programs will be informally talked over.



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OPPENHEIMER RETURNS WITH FINE ARRAY OF ARTISTS

After Nearly a Month's Visit in New York, Where He Was Liberally Entertained by Leading Managers and Artists, Selby C. Oppenheimer, Returns to San Francisco and Announces a List of Distinguished Artists to be Presented by Him in This City During Season 1919-1920

San Francisco's concert manager and impresario, Selby C. Oppenheimer, returned from New York Thursday night, May 29th, after having spent nearly a month in the metropolis and other music centers of the East. To recount the varied experiences of the young and intrepid entrepreneur would fill columns, but what San Francisco is particularly interested in is the arrangements that Oppenheimer has made to bring to California the famous songbirds, instrumentalists and special attractions which are now holding attention in the Eastern cities. Oppenheimer reports that the current sensational successes in New York are Riccardo Stracciari, the baritone of the Chicago Opera Company, Rosa Ponselle, the brilliant dramatic soprano of the Metropolitan forces, Mischa Levitski, the pianist who is now the vogue everywhere, and the charming young Duncan dancers, six beautiful girls, ranging from sixteen to eighteen years of age, who, as pupils of the famous Isadora Duncan, have attained great fame on their own account. They give, in conjunction with George Copeland, the splendid American pianist, most remarkable programs of dance interpretation, and have just been booked for six additional appearances in Carnegie Hall, New York, seating twenty-five thousand, and before the second day of the advance sale had been in progress, the entire six performances were entirely sold out. This quartet of famous artists will visit San Francisco shortly under Oppenheimer's direction, all save Ponselle being on his list for the season of 1919-1920, which will begin next October and continue well into May of 1920, but Ponselle will not be heard here until the following fall, as she will in the mean time be completely occupied in the East with concert, operatic and talking machine engagements.

San Francisco will be well supplied with a fine musical bill of fare during the coming season, for Oppenheimer's bookings include names of artists that occupy a supreme place in music. First of his attractions will be a tour for Lambert Murphy, the well beloved American tenor, who was to have visited us last season, but could not reach the West on account of the epidemic. With Murphy will be the contralto, Merle Alcock, who will be remembered as the artist who rendered the beautiful music in the Margaret Anglin Greek theatre performances of "Electra," "Iphigenia," etc., when Walter Damrosch composed special music for the events.

In November Oppenheimer and his Los Angeles partner, L. E. Behymer, will handle a State tour of John Philip Sousa and his band, the first visit of Sousa since his memorable Exposition concerts, and since he has attained the title of Lieutenant in the United States Marines. Sousa will visit many interior cities and will give gala programs in San Francisco and Los Angeles. Albert Spalding, returned from the wars, will also come in December, as will the great Levitski, peer of present day pianists. January will bring us the ever popular Schumann-Heink, who, under the Behymer-Oppenheimer combination, will visit every city in the State capable of holding crowds sufficient to warrant her remaining over to give a concert. Helen Stanley, of the Chicago Opera Company, will make appearances in January. Madame Stanley has not been heard here in a half dozen years and her art and voice have steadily moved her in the forward ranks of America's greatest singers.

February's event will be the first appearances here of the greatest of the violinists, Jascha Heifetz, whose successes have been more sensational than any past or present exponent of the violin. Oppenheimer had to meet a heavy guarantee to secure the Heifetz concerts, but he has faith in the musical standard of San Francisco, and undoubtedly the Heifetz concerts here will establish wonderful records. The Minneapolis Symphony Orchestra, with Emil Oberhoffer at the baton, will make their annual tour in February, giving a number of unique programs in this city, and Frances Ingram, a rising contralto, will also make her western debut in that month. March will be a prolific and busy month, and crowded with great musical offerings. Yvette Guilbert's annual tour brings her here at that time. Alfred Cortot, the famous French pianist, whose sensational success as soloist with the "Conservatoire" Orchestra last December is well remembered, will be a March recitalist, Jacques Thibaud, France's foremost violinist, who has long been promised to San Franciscans, will positively come west at that time, and Sophie Braslau, the most important of present day contraltos, save, of course, the only Schumann-Heink, will make her premier appearances in the West.

Florence Macbeth will come in April, but a different Florence Macbeth than we have known from former visits. The beautiful English girl has broadened in both art and voice until to-day she is one of the principal coloratura sopranos of the big Chicago Opera Com-

pany. A subscription series for three concerts by the famous Pionzaley Quartet will shortly be opened and Oppenheimer announces that these will be given along unique lines and as presented in New York and Boston. Stracciari will be a May visitor and the great baritone who is now coaching with the peer of coaches, Frank La Forge, will have most wonderful concert programs perfected by the time he reaches here.

Other notable attractions which Oppenheimer has secured are the trio Cherniavsky, just returning from their all around the world tour, the popular Zoellner quartet, and Oppenheimer has secured an option on the western concert tour of Tetrazzini, should that most famous of all stars finally decide to visit America. In case she does come it is hoped that she could arrive in San Francisco about Christmas time in order to once again participate in a "Lotta Fountain" Christmas carol. Percy Grainger, the famous composer-pianist, who is now occupied in giving combination appearances as Symphony conductor and soloist will be here during April, 1920, and there are a number of other possibilities that may be added to the Oppenheimer list.

In addition to his musical activities, Oppenheimer will bring to San Francisco the Famous French Theatre Company, the "Theatre du Vieux Colombier," which has



SELBY C. OPPENHEIMER
San Francisco's Energetic Manager Who Announces His Plans for Next Season After a Trip to New York City

been the Metropolitan vogue all last season. A number of lectures, including some of the foremost figures in world politics and science, will visit here under this management, and the musical list will be augmented by at least one or two stupendous attractions.

During the summer Oppenheimer proposes to devote his efforts to promoting the tremendous "Elijah" performance, which will be given at the Greek Theatre in Berkeley, on Saturday afternoon, June 21, in conjunction with Paul Steindorff, in which Madame Schumann-Heink, Cecil Fanning and a dozen other soloists will share honors with a chorus of three hundred and symphony orchestra of seventy, and to the organization of the Leopold Godowsky "Master-piano" classes, which will begin in this city on Monday morning, June 30th.

OPEN-AIR "AIDA" A BRILLIANT SPECTACLE

Johanna Kristoffy One of the Best Aidas Ever Heard Here—Miss Fox a Splendid Amneris—Frederic Schiller Overcomes Great Difficulties

By ALFRED METZGER

No better illustration of the natural affection for opera existing among the people residing in the bay cities could be cited than the fact that the Greek Theatre was crowded with nearly six thousand people on Wednesday evening, May 28th, when an extraordinary open-air performance of Aida was given under the management of L. Hrubanik and P. L. Whitney. Aside from the spectacular feature of this production nothing could be regarded as likely to appeal to a great mass of people in connection with the announcements, except just the opera itself. While there were artists announced whose reputation and artistic standing were

already established, nothing sensational could be claimed for them, and yet the announcements influenced six thousand people to cross the bay and expose themselves to the rigor of a cold and windy evening in the open air. And not only brave the disagreeable weather, but remain seated during almost three hours of constant performance.

To tell the truth the writer went to this affair in a very unresponsive state of mind. Frederic Schiller, notwithstanding his ability in certain respects, never impressed us as a conductor capable to bring such a performance to a successful conclusion. We feared that things would go at sixes and sevens, because of lack of rehearsing or other incomplete preparation. We can not exhibit our sense of justice to a better extent than to admit that we were pleasantly surprised and that Mr. Schiller acquitted himself far better than we thought he would. He really had an Herculean task before him. He had to conduct both an orchestra and chorus and in addition a brass band on the stage. That the brass band did not come up to the excellence of the balance of the performance was not Mr. Schiller's fault.

The chorus was exceptionally good, singing with force and uniformity of attack and in satisfactory intonation. It would be stretching veracity to claim that it was perfect, but such a thing would have been impossible at a first night production. Anyway, nothing happened that could be objected to by any fair minded person. Another ensemble feature that was astonishingly fine was the dancing. Under the direction of Anita Peters Wright, the ballets were interpreted with the utmost artistic finish. The young ladies certainly danced gracefully and with precision. Youth and charm permeated their ranks and we are free to confess that we have never enjoyed dancing more than on this occasion. Frances Wakefield, the premier danseuse, added to the artistic feature of the ballets presenting her delightful personality in the most gracious mood. C. J. Holzmüller, the illuminating engineer, also contributed a large share to the excellence of the production, the lighting effects being tasteful and rich in color schemes, while occasional surprises in sudden changes added zest to the scenes. Aristide Neri handled the stage with assurance and professional expertness. Barring the entrance of the trumpeters, who, by the way, used modern trumpets instead of the Egyptian variety, the stage direction was fairly adequate. But the trumpeters, like the stage band, were certainly not "in the picture."

The predominating and even overshadowing feature of the entire production, however, was the truly remarkable presentation of the title role by Johanna Kristoffy-Onesti. We can say with every ounce of sincerity at our disposal, that we have never witnessed a finer portrayal of this character than Mme Onesti gave us. Her voice rang out true and clear, her dramatic execution was convincing, virile and forceful. Her appearance was regal and dignified and her enunciation clear and concise. She really invested the role with a finish and utter disregard of self-consciousness that was a decided relief, and if there is any artist who is able to give a finer and more thrilling presentation of this difficult role, we do not know of her.

Blanche Hamilton Fox also acquitted herself with honor. She proved particularly suited to this role. The possessor of a rich, plaint contralto voice, which she used with delightful musicianly skill, and an actress of convincing dignity and assurance, she brought out the various arias and ensemble numbers in a manner that was bound to earn her the applause of the huge audience. Enrico Aresoni, upon whose shoulders rested the responsibility of portraying Rhadames, the tenor role, proved a pleasant surprise to those of us who never heard him before. His voice is pleasant, although not always true, and his action lacked somewhat in spontaneity. However, he did not mar the artistic ensemble to any great extent. M. Romero Malpico had an opportunity to display his robust baritone voice in the role of Amonasro, an exceedingly grateful part for any singer with a voice of good volume and resonance. Avaristo Alibertini sang the role of the King with a smooth bass voice which lacked somewhat in carrying power, but which, no doubt, must be exceedingly pleasing in an indoor production. Giuseppe Corallo gave a gratifying presentation of the High Priest, while Clara Harrington sang the small but important part of the High Priestess excellently, her voice ringing out clearly and bell-like.

The costuming was surely admirable and the arrangement of the stage very effective. In conclusion we desire to give credit to Mrs. Pearl Landers Whitney, who was responsible for the financial backing of the affair. She should be pleased with the result of the performance. If more of our wealthy people would look upon the encouragement of music with the same interest that Mrs. Whitney bestows upon it, many great things were possible here in addition to our splendid symphony concerts. It is to be hoped that Mrs. Whitney's enthusiasm will inspire her to give her valuable aid to other musical productions and endeavor to improve their artistic character. For while much is to be commended in her recent performance, much has to be excused on account of its first attempt. In future productions the public and the press will expect even more artistic display than on this occasion.

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meditatively drinking in the beauties of the finest musical masterpieces played by the greatest pianists of today—played just as the artist would play them in person—with all the tone coloring, with a touch as light as thistle down and again with fingers of steel. One listens to the playing of Bauer, Busoni, Saint-Saens, Grainger, Gabrilovitch and scores of others. Is this not marvelous?

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EIGHTEENTH YEAR

ECONOMY OF SPACE DURING SUMMER

With the end of the winter season and the beginning of summer, managers, artists, and also a number of teachers withdrew their advertising patronage from this paper, thus depriving it of an income sufficient to publish special departments every week. Among these departments is that of advance information regarding prospective musical events. Since this advance information, although of a news character, and not in the nature of free reading notices or puff, is of principal advantage to managers and artists, it is but natural that with our inability to devote the necessary space to it during June, July and August, on account of withdrawals of patronage, we are obliged to entirely eliminate it during these months. Promises of future return of patronage, or of extra patronage during summer at some future time by artists who will visit the Coast, do not pay the printer's bills necessary to enlarge the paper. Therefore the Pacific Coast Musical Review is forced to discontinue its departments of advance information to reserve sufficient space for CURRENT NEWS until the increased patronage justifies the resumption of this department. For the same reason all news must be printed in as brief a space as possible, long articles being too cumbersome under the circumstances. San Francisco should have a music journal of at least sixteen pages during the entire year. We could easily publish such a paper if the necessary patronage was forthcoming from managers, artists, educational institutions, teachers and music houses THROUGHOUT THE YEAR.

BY WAY OF A STRIKING CONTRAST

We note in the two most recent editions of the Musical Courier and Musical America, of New York, a half page advertisement as follows:

SPEAKING OF RECORDS

"John McCormack sang in San Francisco Sunday afternoon, May 11th, to over \$16,000, and again the following Sunday, May 18th, to over \$21,000, and at regular prices. Eleven thousand people heard him on May 18th. The secret of it—They have heard him before. And—They will hear him again.

Musical History—He makes records for the Victor and he breaks records for Management. Charles L. Wagner, D. F. McSweeney, Associate Manager, 511 Fifth Avenue, New York.

The Pacific Coast Musical Review is pleased to read these half page advertisements in the New York music journals about how much money San Francisco spent to hear John McCormack. The question is, does Mr. McCormack and his managers appreciate the efforts of those who assist in getting these results. We note that while San Francisco spent \$37,000 to hear McCormack, (and we are not a bit envious on account of this) the advertisements of the McCormack concerts in the Pacific Coast Musical Review amounted to \$22, during six weeks, possibly one tenth or less of the amount spent to advertise in New York the fact that \$37,000 were received in San Francisco. This paper is not at all offended, and does not print this maliciously. We merely like to cite one of the reasons why we can not give the musical public of California as important and large a music journal as its musical appreciation entitles it to. We shall continue to cite further examples occasionally.

Frank La Forge, whom we consider the foremost of all accompanists, and a pianist of rare faculties, is now on the Pacific Coast acting as accompanist to Mme. Schumann-Heink. He will be in San Francisco about June 20th, and no doubt many of his friends will be pleased to hear and see him again. Mr. Berumen, an excellent pianist, and a former pupil of Mr. La Forge's, is also with Mme. Schumann-Heink and is playing splendid piano solos. We certainly shall be glad to listen to Mr. La Forge again.

Gossip About Musical People

Jean Criticos, the distinguished vocal pedagogue, has given up his San Francisco studio for the summer months and will teach his splendid class of students at his handsome studio in Piedmont, located at 614 Magnolia avenue. This exceptionally picturesquely situated studio is conveniently located near the Oakland avenue carline and is therefore easily reached both from San Francisco and Oakland.

Luis A. Espinal, a prominent vocal instructor of New York City, is spending the summer in California, upon the invitation of friends, and has decided to give instruction in voice. He teaches the old Italian school, and the well known bel canto, being most conscientious and having established for himself an enviable reputation in the East. Mr. Espinal has leased a handsome studio in the Kohler & Chase Building, where he will teach a limited number of pupils on Tuesdays and Saturdays.

Alice Gentle, the distinguished prima donna soprano, who has scored such a brilliant triumph at the Metropolitan Opera House, New York, during the season just past, although having had but scant opportunity to assert herself on account of sickness, that compelled her to discontinue her engagement early, is spending a few weeks with her sister, Mrs. A. W. Kah, in Santa Cruz. On June 10th Miss Gentle will leave for Chicago, where she will sing at Ravinia Park, in such excellent company as Florence Easton and Mabel Garrison. She will sing in Carmen, Cavalleria, Trovatore, and the first time in her life in Mignon. We are certain that she will give an excellent account of herself. Richard Hageman and Maestro Papi are expected to conduct the performances. Before her departure for Chicago, Miss Gentle will pay a visit to San Francisco, to look up some of her old friends.



LUCY VAN DE MARK

Who Will Sing Katisha in the Players' Club Production of The Mikado at the St. Francis Hotel This Friday and Saturday

Sigmund Beel, violinist, Mrs. J. Casserly, pianist, Father Edgar Boyle, vocalist, and Mrs. W. E. Chamberlain, accompanist, gave a most enjoyable and artistic concert at San Anselmo recently, which proved one of the very best events ever given in Marin County. Mr. Beel and Mrs. Casserly played one of the well known classic sonatas in a manner that proved their inborn musicianship and artistic skill, while Father Boyle's voice was used to excellent advantage, arousing the admiration and applause of his hearers. Mrs. Chamberlain showed refined taste and sincere musicianship in her accompaniments.

Mrs. A. F. Bridge, the well known San Francisco vocal teacher, has the satisfaction to rejoice in the success of some of her pupils, scored before the Forum Club on Wednesday, May 28th. The pupils, who gave a most delightful program, were: Miss Irma Harris and Miss Jessie Clyde.

Miss Grace Gardner, the excellent soprano soloist, participated with much success in a recent meeting of The Ladies Auxiliary of Temple Israel, by contributing a number of delightful songs to the program. The compositions included Rosy Morn (Ronald), Villanelle Dell Aqua and Flower Rain (Smith). Miss Gardner added many to her admirers by reason of her fine voice and judicious interpretation. She has been quite in demand since the beginning of the season and is among the most active of San Francisco's efficient singers.

Maurice Lawrence, the widely known orchestral leader, is enthusing the patrons of the Haight Theatre every day with his well chosen programs and his fine musical interpretations. Mr. Lawrence is singularly well equipped to conduct an orchestra in a manner to please the public and the Haight Theatre management has no reason to regret its having engaged this able musician.

Rudy Seiger, the skillful conductor of the Fairmont and Palace Hotel Orchestras, scored a genuine triumph with his music to The Hermit, this year's play of the Family Club, recently presented at the Farm. The book was written by Professor Morse Stephens, of the University of California, who unfortunately died just prior to the presentation of the play. Mr. Seiger composed nine musical numbers, all of which were enthusiastically received and excellently presented.

Clarence Eddy, the distinguished American organist, left this city on Tuesday evening, June 3d, on his annual transcontinental concert tour. He began this year's tour in Spokane, on Friday evening, June 6th, when he opened the organ of the Church of Truth. He will also play in Spokane on Sunday, June 8th, at the Westminster Congregational Church. The rest of his itinerary so far will include: June 13th, Sheridan, Wyoming; June 15th, Omaha, Neb.; June 17th, Emporia, Kansas; June 19th, Topeka, Kansas; June 22nd, Aurora, Ill. (two recitals); June 24th, Adrian, Mich.; June 26th, Moline, Ill. On June 30th, Mr. Eddy will begin his six weeks' engagement at the Chicago Musical College. Prior to his departure from San Francisco, Sunday, June 1st, Mr. Eddy presented the following excellent farewell program at the First Presbyterian Church, Oakland: Morning service—Organ Prelude—Pastorale (Clarence Lucas); dedicated to Clarence Eddy; Offertory (Organ) A Cloister Scene (Alfred T. Mason); Offertory Solo—Show Me Thy Ways (Forrester), Miss Zilpha R. Jenkins; Organ Postlude—Festival March (Theodor Saul), dedicated to Mr. Eddy. Evening Service—Organ Prelude—Inner Vision (Louis Adolph Coerne); Anthem, Tarry With Me, O My Savior (S. A. Baldwin), baritone solo and chorus; Offertory (Organ), Deep River (American Negro Melody, harmonized by William Armes Fisher, and arranged for the organ by James H. Rogers); Anthem, While Thee I Seek (Geo. W. Chadwick), contralto solo and quartet; Organ Postlude, Jubilate Amen (Ralph Kinder); Organ Recital, Meditations a Sainte Clotilde, new (Philip James), De Profundis, new (Homer N. Bartlett). During Mr. Eddy's absence from the First Presbyterian Church in Oakland, Miss Claire M. McClure will officiate at the organ.

Ashley Pettis, the unusually gifted pianist, who recently returned to San Francisco, after having been for some time in the service of Uncle Sam, will appear for the first time in four years in a piano recital of his own at Paul Elder's Gallery, on Saturday afternoon, June 14th. As usual he has prepared an excellent program, and also as usual those who will attend the event will have a genuine musical surprise. Mr. Pettis always plays excellently and chooses unique and artistic works for presentation.

Miss Audrey Beer presented a number of her advanced pupils in a piano recital at her studio in Oakland, on Saturday afternoon, May 31st. Excellent tone and brilliant technic were noticeable qualities among the pupils who appeared on this occasion, and they all showed careful instruction and marked improvement over last year. William F. Laria presented two violin pupils on the same program. Mr. Laria's ability as a teacher was apparent in the musicianly playing of Winthrop Sargeant and Renia Annarumi. The complete program was as follows: Duet, (Colombine (Delehay), Emily Jones, Miriam Linnell; (Crepuscule (Friml), Spring Song (Mendelssohn), Baracolle, Tales of Hoffman (Offenbach), Regina Pretti; Baracolle (Krogmann), Butterflies (Lemont), Evelyn Reeve; Danse Caprice (Grieg), Nocturne (Lack), Cavatina (Raff), Cornelia Armour; Valse A Flat (Chopin), To Spring (Gounod), Emily Jones; Violin, "The Swan" (Saint-Saens), Renia Annarumi; Trois Ecossaises (Chopin), Polichinelle (Rachmaninoff), Elizabeth Clay; La Harpe (Jungmann), March of the Dwarfs (Grieg), Marian Linnell; Tone Poem (MacDowell), Etude (Schytte), Beatrice Sont; Pensée Romantique (Cramer), Melodie (Massenet), March (Reinhold), Helen Heidt; Fantasia D minor (Mozart), Anitra's Dance (Grieg), Vera Hyde; Arabesque (Debussy), Golliwogs Cake Walk (Debussy), Grace Ziegenfuss; Violin Fantasia Pastorale (Singelee), Winthrop Sargeant; Preludes, A major, C minor (Chopin), Nocturne (Chopin), Polonaise Militaire (Chopin), Laura Miller.

Samuel Savannah, the well known violinist and teacher, gave an excellent program with the Savannah String Quartet at his residence on Sunday, May 25th. About a hundred guests were present, who listened to and admired greatly the following representative program: String Quartet, F major (Mozart); French, English and Italian songs for contralto, Miss Amy Holman; Fairy Tales for violin and piano (Schumann), Mrs. Samuel Savannah and Mrs. Leone Nesbit; String Quartet (Dohnanyi). Miss Holman was in excellent voice and received hearty commendation and well merited applause. Mrs. Savannah and Miss Nesbit gave a most artistic performance of the Schumann work. Mrs. Bachrach played the accompaniments to Miss Holman's songs most skillfully. The ensemble work of the quartet was decidedly smooth and intelligent.

Mme. Anna Ruzena Sprotte, the distinguished contralto, who created such a sensational impression during the Convention of the Federation of California Music Clubs in Oakland recently, gave an evening of French music, including excerpts from the opera Carmen, sung in costume and presented with appropriate scenic effects, assisted by a chorus and string quartet, supported by a flute, at the Gamut Club Theatre, Los Angeles. The participants included pupils of Mme. Sprotte, all of whom acquitted themselves most ably. The event took place on Wednesday, June 5th, May 14th.

NINTH ANNUAL CONVENTION

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA

Fairmont Hotel, San Francisco, July 5, 6, 7, 8, 9

Arthur Fairwell, President S. F. M. T.

Alice Kellar Fox, Secretary S. F. M. T.

621 Baker St., San Francisco 2826 Garber St., Berkeley

PACIFIC MUSICAL SOCIETY ENDS SEASON

The Pacific Musical Society ended its concert season of 1918-1919 with an excellent program at the Colonial ballroom of the St. Francis Hotel, which was presented by Alexander Saslavsky, violinist, Mrs. John McGraw, pianist, Mrs. Benjamin Mitchell Stitch, soprano, and Benjamin S. Moore, accompanist. The opening number of the program consisted of Sonata for piano and violin in C minor, Op. 30, by Beethoven, and both Mr. Saslavsky and Mrs. McGraw really acquitted themselves most creditably on this occasion, playing with an insight and musicianship that was worthy of the hearty ovation which the large audience bestowed upon them. While we naturally expected of Mr. Saslavsky the classic intellectuality with which he invested his interpretation, we were surprised to note in Mrs. McGraw's piano part a depth of reading and an accuracy of conception that we hardly expected, for we never had the pleasure to hear Mrs. McGraw before. She not only brought out a fine tone, spontaneous attack and elegant style of phrasing, but her ensemble playing was accurate and consistent, and fully in accord with Mr. Saslavsky. It was an excellent performance. The same was true of the Dvorak Sonatina for violin and piano, Op. 100, which closed the program. Mr. Saslavsky added to the excellence of the event by playing a group of violin solos in a masterly manner. These works included: Hymn to the Sun (Rimsky-Korsakow), The Call of the Plains (Rubin Goldmark) and Caprice Viennois (Kreisler).

Mrs. Stitch, so well known in musical circles of this Musical Review CRAIG SIX city, contributed two groups of songs as follows: Nuits d'etales (Debussy), Tinsellie (Sinding), Irmelin Rose (Old Norwegian), Melisande in the Wood (Alma Goetz), Dissonance (Borodin), Lilacs (Rachmaninoff), The Dawn (Pearl Curran). Mrs. Stitch was in excellent voice. Indeed we had not had the opportunity to hear her to such excellent advantage for some time. Her resonant soprano voice rang out true and convincing in these contrasting works, and she imbued every composition with a certain understanding of their innermost sentiment that went straight to the heart. Her enunciation in the various languages was delightful and her phrasing exhibited an unquestionable refinement and colorful presentation. It was an artistic accomplishment of the worthiest character. With this event the concert programs of the Pacific Musical Society came to an end for this season, and Mrs. McGraw has every reason to feel proud of the achievements during her administration.

ALFRED METZGER.

TEACHERS' CONVENTION COMMITTEE CHAIRMEN

The annual convention of the California Music Teachers' Association will take place at Hotel Fairmont on July 5, 6, 7, 8 and 9. So far no definite programs have been outlined; but it is to be hoped that the mistake of previous conventions to delay the official programs until the very last will not be imitated. Samuel Savannah is the chairman of the program committee and he is such an excellent judge of what a real program should look like, and such an indefatigable worker, that we have every reason to believe that he will make good. He should have full authority, and should not be interfered with by other officers, as is also so often the case at events of this kind. We are pleased to give our readers to-day, the list of committee chairmen so far selected for this convention, and incidentally we note that the publicity duties rest in the capable hands of Mrs. Alice Kellar Fox. If the convention does not receive adequate publicity it will not be Mrs. Fox's fault. Here are all the chairmen: Program Committee, Samuel Savannah; Press and Publicity, Mrs. Alice Kellar-Fox; Financial, Frank Carroll Giffin; Reception, Miss Helen Colburn Heath; Printing, Mrs. Ellen R. Davis; Concert and Recital, Mme. M. Tromboni; Transportation, H. W. Patrick; Banquet, Mrs. C. W. Mark; Credentials, Mrs. Richard Rees.

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THE DEATH OF GEORGE P. UPTON

Musical people throughout the United States will hear with regret of the death of George P. Upton, which occurred on May 20th, and which was chronicled in the Eastern music journals which reached this city last week. While Mr. Upton, who was born in Boston in 1834, acted for many years as music critic of the Chicago Tribune, he was known principally to everyone who kept informed on musical subjects on account of his valuable additions to musical reference books. His synopsis-like books on the operas, cantatas, oratorios, symphonies and his splendid collection of standard concert programs are among the best known and most universally read works. His books reveal him as a man of vast knowledge and useful information, who knows how to present his facts in a concise and easily accessible form. Now that he has passed away at the ripe age of eighty-five years, much will be discovered about him that escaped us during his life time. He has done wonders for the advancement of music in America. May his generous soul rest in peace!

THREE WORLD RENOWNED ARTISTS IN "ELIJAH"

From the original arrangement for an amateur production of Mendelssohn's majestic oratorio, Elijah, at the Greek Theatre in Berkeley on June 21, plans have so expanded that Paul Steindorff, musical director, and Selby C. Oppenheimer, business manager, were able yesterday to announce that three world-renowned artists would appear. To Mme. Ernestine Schumann-Heink, greatest of American contraltos, and Cecil Fanning, eminent baritone, has now been added Frank La Forge, the pianist who the West has had several opportunities of acclaiming on previous occasions.

Word that La Forge would come was announced upon

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the receipt of a telegram to that effect from the East. He will be Mme. Schumann-Heink's accompanist in the arias she will contribute to the concert first part of the program, and arrangements may be made also for his contributing of his recognized artistry thereto. La Forge has won not only as a pianist of the premier rank, but as a composer as well. An Illinois man, he studied with American teachers for some time, but took his finishing work with Leschetizky at Vienna and Josef Labor. He has been accompanist to Galski, Sembrich and Schumann-Heink on their American tours. His phonographic piano records are well known and popular.

In view of the fact that his recent concerts in this country have been so sensationally successful, the coming of Cecil Fanning at this time is of very great interest. What his scope is in oratorio work is indicated in the following excerpt from a recent review in the Victoria, B. C., Daily Colonist: "So supremely great is he in the interpretation of music grandly dramatic or demanding 'characterization' or a measure of unusual emotional expression that, compared with these, the more straightforward type of song sinks to relative insignificance."

THE GODOWSKY CLASSES

But four weeks remain for enrollment in the Leopold Godowsky Master Piano Classes, which will begin in San Francisco on Monday morning, June 30, 1919. The great master will cast his spell over the most wonderful assemblage of piano students ever gathered under the banner of any teacher. From far and wide applications have been pouring into the office of Selby C. Oppenheimer, and daily new enrollments are made by students. The "Master Class" containing only fifteen members, is filling rapidly, and from its ranks Godowsky will have much excellent material with which to exemplify his efforts to the "Auditor" pupils. The classes will be given on Monday, Wednesday, and Friday mornings for five weeks beginning on the above date.

Godowsky's "Master Classes" do more than create great artists; they widen the perspective and create cultured men and women, who are not alone artistically bettered from association with the master, but whose ideals are broadened and strengthened. The few remaining places in the Godowsky Classes will be eagerly sought after, and applications for the same should not be delayed. The Classes are under the management of Selby C. Oppenheimer, who can be found at his office in the Sherman, Clay and Company building, San Francisco.

THE PLAYERS' CLUB PRESENTS THE MIKADO

The three presentations of "The Mikado" by The Players' Club in the Colonial Ballroom of the St. Francis Hotel, this Friday and Saturday evenings and at the Saturday matinee, are attracting great interest among lovers of Gilbert and Sullivan, and seats are going with a rush at Sherman, Clay & Co.'s. The limited number of comic opera devotees who were fortunate enough to see the production of "The Mikado" at the Little Theatre last week know what a genuine treat is in store, and the St. Francis presentations will be better in every particular, from the fact that the stage and lighting effects will be better than at the Clay Street playhouse, while a large orchestra, under the direction of Harry Wood Brown, will interpret the delightful Sullivan music.

The proceeds of the performance will be devoted to transforming the new home of The Players' Club, on Bush street, between Gough and Octavia, into a practical playhouse. The chorus will be large and full of good voices, and the cast will be excellent, including the following: The Mikado, Robert Adams; Nanki Poo, William S. Rainey; Ko-Ko, Reginald Travers; Pooh Bah, George Mayerle; Pish Tush, Lewis Jennings; Yum Yum, Rudolphine Radil; Pitti Sing, Violet Stahl; Peep Bo, Marian Fisher; Katisha, Lucy Van De Mark.

A NEW MOROSCO PRODUCTION AT CURRAN

At the Curran Theatre for a limited engagement, commencing Sunday night, June 8, "Cappy Ricks," Peter B. Kyne's amusing old sea character, who delighted so many millions of readers of fiction, comes to life in the person of Tom Wise, with his defiant skipper, Matt Peasley, played by William Courtney, whom Oliver Morosco announces as co-stars, in these remarkable characters in Edward E. Rose's dramatization of the "Cappy Ricks."

The scenes of the play are laid in the office of "Cappy Ricks," on the San Francisco waterfront, and in the garden of his suburban home. The production scenically is said to be well up to the Morosco standard. Besides Mr. Courtney and Mr. Wise in the principal characters, Mr. Morosco has secured for the portrayal of the many other characters such well known players as Helen Lowell, Percival Moore, Norval Keedwell, Helen Stewart, Philip Lord, Jacqueline Mason and Isabel Withers, who are members of the original cast that is being sent here direct from the Morosco theatre, New York.

Saturday night's performance will conclude the successful enjoyment of "Maytime," with John Charles Thomas, Carolyn Thomson and John T. Murray.

A BRILLIANT COMEDY AT THE ALCAZAR

"Information, Please," is a brilliant comedy to be acted for the first time in San Francisco by the New Alcazar Company the week commencing next Sunday afternoon. It is the fifteenth play this season of Eastern successes that local playgoers would have been debarred from seeing but for Alcazar alertness and enterprise. "Information, Please," is the work of two brilliant women, Jane Cowl and Jane Murfin. It was selected as the dedicatory attraction for the New Selwyn Theatre, New York, last October. Miss Cowl appeared in it with great personal success until she was compelled to fulfill a previous engagement to star in "The Crowded Hour," the outstanding sensation of the present New York season, which is also to have an early local premiere at the Alcazar.

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The sub-title gives a clue to the nature of this fine work—its emotional and spiritual content as inspired by the rebirth of our world through pain and sacrifice. The text is of exceptional beauty and power, and it has inspired Mr. Hadley to some of the best music he has ever written. His practised hand has avoided over-elaboration in favor of a large simplicity and a clarity of utterance; the brevity of the work gives the strength of concentration; and for both soloists and chorus the music is inspirational to satisfying and rewarding performance.

"It is by far the best choral work Mr. Hadley has given the world, and it should prove very successful, for conductors of choral societies have been looking for just such works, concise, with lofty music that has character."—Eusebius G. Hood, Nashua, N. H.

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WILL PROHIBITION AFFECT NEW YORK MUSIC?

One Composer Says it Will Raise the Standard of Musical Productions—Caruso Returns to Italy—Pianist Injures a Finger—Big Demand for Columbia University Concerts

New York, June 1.—What effect the enforcement of war prohibition in peace times, a month hence, is going to have upon the earnings of professional musicians is a conundrum. I remember of hearing, many years ago, Victor Herbert and his band in a near by amusement park, which could not have been maintained if beer had not been a popular and allowable beverage.

Jerome Kern, composer of *She's a Good Fellow*, the present Dillingham production at the Globe, says that when New York becomes dry and audiences arrive at the theatre stone sober they are going to demand better entertainments than have been provided for them in the past.

"I don't insinuate that the majority of theatregoers arrive at the theatre in an intoxicated condition," said Mr. Kern, "But a large proportion of the people who pay \$2.50 a seat dine well before attending a performance. They are in a mood of gaiety and in consequence they are not very critical.

"For instance, take the average out-of-town visitor. He has had a cocktail or two and perhaps champagne with his dinner. He is 'feeling good' and the most feeble attempts at humor and the most discordant jazz cause him to applaud for all he is worth. And when it is remembered that about two-thirds of every Broadway audience is made up of out of town folk, this element has to be reckoned with.

"Do you suppose theatregoers who are absolutely sedate will applaud jazz bands after July 1? I don't. Of course I may be mistaken, but I predict that the jazz craze will vanish with the booze."

Enrico Caruso, the tenor, gave a farewell luncheon Saturday afternoon at the Hotel Knickerbocker before sailing for Genoa on the Giuseppe Verdi, accompanied by his wife, who was Miss Dorothy Park Benjamin. Only Mrs. Caruso's brothers and sisters and intimate friends of the singer were present at the luncheon.

"I have become so much of an American that I would not like to leave here at all," he said, "except that I have important personal business to attend to in Italy and I am very anxious to see my sons."

His eldest boy, Rodolfo, twenty years old, is with the Italian army in the Trentino Mountains. Enrico, Jr., fourteen years old, has been working with the Y. M. C. A. in Florence. This will be Caruso's first trip to Italy in three years. He said that the condition of his affairs there made necessary his presence. It will be Mrs. Caruso's first visit to her husband's native land.

Among other artists of the Metropolitan Opera Company who sailed the same day were Giuseppe De Luca, the baritone, who is taking home the ashes of his wife, a victim of influenza, and Giovanni Martinelli, the tenor, who goes to London to sing at Covent Garden in the first revival of foreign language opera since the first year of the great war.

The Evening Globe and the American Jewish News gave an excellent free concert on Saturday evening at which Jacob Sandler, composer of *Eili, Eili*, led a double quartet in three of his synagogue numbers. The Hadassah Chorus, led by A. W. Binder, sang Palestinian songs. The Rev. Joseph Glovitch, the cantor, pleased with his Yiddish folk songs. Helen Bloom, a young soprano, was heartily applauded in Yiddish songs. Theatrical music, selected from Shulamis, and Bar Kochba, was interpreted by Jeanne Litante and Jean Scrovisch. The modern music of Schron, Israel Joseph, A. W. Binder, and Rhea Cilberte, was interpreted by Max Rose, violinist, and Harvin Lohr, tenor. Chales D. Isaacson, chairman of the evening, read *The Romance of Jewish Music*. Miss Edith Roman accompanied Mr. Rose. Miss Melicow was at the piano.

The opening concert of the Mayor Hylan People's series was held on the plaza in front of the City Hall at noon Wednesday. The concert was given by the New York Military Band with the Police Band as invited guests in recognition of its distinguished services in the People's Concerts last year. By direction of the Mayor, Philip Berolzheim, City Chamberlain, will have charge of the concerts under the general direction of Francis D. Gallatin, Park Commissioner. Dock Commissioner Murray Hulbert presented Edwin Franko Goldman, conductor of the New York Military Band, with a gold watch and chain as a testimonial for instructing the Police Band last year without charge. Mme. Alma Clayburgh sang *If Flowers Could Speak*.

The Music Division of the New York Public Library has received a fine gift of modern orchestral scores from the Society of the Friends of Music. These works, principally of French and Russian composers, have been chosen, as far as present conditions in the music trade allow, to meet the demands of concert goers for the repertory of the orchestras of this season. There are many examples of Debussy, Ravel, D'Indy, Roger-Ducasse, Paul Dukas, Florent Schmitt, Stravinsky, Scriabine, Gliere, Tcherépnin, Rimsky-Korsakoff, and Sibelius. Also the works of Feruccio Busoni for orchestra, his original piano compositions and transcriptions of Bach, and his opera, *Die Brautwahl*.

Wolcott Kohrs, boy soprano soloist of All Angels' Church, this city, was the special feature at last Sunday's concert in Briarcliff Lodge, Briarcliff Manor. Besides the regular guests there was a large representation from the cottages to hear the singer.

SUNDAY MORNING CONCERTS AT CALIFORNIA

These Events Are to be Discontinued During Summer—Miss Marie Sloss to be Piano Soloist at Last Recital—Fine Closing Program Arranged by Heller

The Sunday Morning Concerts at the California Theatre are to be discontinued during the summer season. The California Theatre management will present Miss Marie Sloss, San Francisco's well known pianiste, at the final recital. Miss Sloss will offer Chaminade's Concerto. Other orchestral numbers on the program which will be offered under the skillful direction of Herman Heller, are, Overture to the Secret of Suzanne, by Wolf-Ferrari, Intermezzo No. 1 to the Jewels of the Madonna, Intermezzo No. 2 to the Jewels of the Madonna, by Wolf-Ferrari, will be among the Sunday morning offerings. Goldmark's, *In the Garden*, from *The Rural Wedding*, and the famous Wagnerian overture to Tannhauser, will also be offered. Eddie Horton, the clever young organist, who has been a success at the California Theatre's mammoth organ, will be heard in a transcription of Sinding's, *Rustle of Spring*. This selection is being played by Horton at the request of numerous California patrons.

THE MARION MORGAN DANCERS AT ORPHEUM

The Orpheum will give another great new show next week. The Marion Morgan Dancers will appear in their great masterpiece, a dance drama in the time of Attila



MISS MARIE SLOSS

The Brilliant Piano Virtuoso Who Will be the Soloist at the Sunday Morning Concert of the California Theatre Tomorrow

and the Huns, created and directed by Marion Morgan, who is recognized as one of the most serious and intelligent of American sponsors of choreographic dancing. She has given the stage a group of exquisite musical pantomimes, but in her latest work she has out-distanced herself and produced a vehicle which gives the fullest measure of the combined arts necessary to a production of this sort—story, execution effect, lights, color, scenery, costumes, music and motion. The story is as graphically told as though it were written in the choicest English. The music is as descriptive as the story, and Martin Beck, who is responsible for the production, has taken care that no detail has been overlooked or any expense spared.

Baily and Cowan are the progeny of jazz, the songs of syncopation and the blood relations of rag. One of the boys adds a few extra notes to the measure on the banjo and the other sings about two bars of music to every one shown in the score. Both boys radiate pleasant personality and never fail to score heavily. Thomas Swift and Mary H. Kelley will offer \$3000, a song vavary, the story and songs of which are by Mr. Swift, who is a rapid fire comedian who excels in farce. Miss Kelley is a delightful actress and the two furnish a most entertaining and amusing contribution. Edwin George will appear in what he appropriately calls "A Comedy of Errors." George is a clever juggler who purposely blunders in a laughable manner the different feats he attempts.

"Birds of a Feather," a pantomime fantasy of the forest, will be presented with Bert Ford and Pauline Price. Leo Kimberly is the originator of the idea. Ford appears as the blackbird and Miss Price as the shy canary. Each venture forth out of the forest and in going from tree to tree perform a thoroughly disguised but cleverly executed wire act. Herschel Henlere, the famous pianist, will play new selections, and Joseph Bernard will appear in Willard Mack's new comedy, "Who Is She?" The latest series of the Hearst Weekly Motion Pictures will be exhibited.

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JACK EDWARD HILLMAN AT CIVIC AUDITORIUM

Edwin H. Lemare announces the following program for his Sunday evening organ recital at the Exposition Auditorium: *Cujus Animam* from *Stabat Mater* (Rossini); *Berceuse* (Godard); *Barcarolle* (Lemare); *Sonata No. 1* (Mendelssohn); *March on a Theme by Handel* (Guilmant). All of these are well known and favorite compositions. Lemare's *Barcarolle* was originally written for violin and piano and became very popular in England. It was transcribed for the organ by Bernard Johnson. Jack Edward Hillman, vocal soloist at this recital, will sing *Promesse de Mon Avenir*, from Massenet's *Le Roi de Lahore*, *Lieurance's* *By the Waters of Minnetonka*, *Dear Old Pal of Mine*, and *Free-bey's* *O, Golden Sun*, with Mrs. Cecil Hollis Stone as piano accompanist. Mr. Hillman, an artistic singer, with a rich baritone voice of exceptional quality, was discharged recently from the United States Army, having served in the Coast Artillery.

FAIRMONT AND PALACE HOTEL PROGRAMS

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(Continued on Page 7, Column 1)

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MUSIC AT FAIRMONT AND PALACE

Miss Leona Merchant, soprano, and her sister, Miss Inez Merchant, mezzo-soprano, will be the vocalists of this Sunday evening's concert in the lobby of the Fairmont Hotel. Beginning at 8:45 they will sing the following numbers, accompanied by Walter F. Wenzel: Duet from Norma (Bellini), (a) Joie (Massenet), (b) L'Addis (Nicolai), (c) Go, Pretty Rose (Marzials), The Misses Leona and Inez Merchant; Aria Pace Mio Dio, from La Forza del Destino (Verdi), Miss Inez Merchant; Mexican Folk Songs (Arranged by Arthur Lewis), (a) Las Gavotas (The eSagulls), (b) To-Y-Yo (Tohu and I), (c) Las Golondrinas (The Swallows), The Misses Leona and Inez Merchant.

The orchestral portion of the program, under the direction of Rudy Seiger, will include the following: Fantasia from La Tosca (Puccini), Adieu (Friml), Spanish Dances (Moszkowski), My Laddie (Arranged for strings by Rudy Seiger), Selections from The Singing Girl (Victor Herbert).

At the Palace Hotel

Excerpts from Maytime (Romberg), Waltz, Violets (Waldteufel), Ballet Music from Faust (Gounod), Trumpet Solo, Young Werner's Parting Song (Nessler), F. D. Seigrist; Fantasia from Aida (Verdi), F. D. Seigrist; Fantasia from Aida (Verbach), Potpourri of Neapolitan Songs (Arranged by Rudy Seiger), Cello Solo (Selected), Bruno Colletti; Overture, Merry Wives of Windsor (Nicolai).

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VOL. XXXVI No. 11

SAN FRANCISCO, SATURDAY, JUNE 14, 1919.

PRICE 10 CENTS

CALIFORNIA CLOSES SUNDAY CONCERT SEASON SEATS FOR "ELIJAH" ARE IN GREAT DEMAND

After Giving Twenty-three Grand Concerts Under the Direction of Herman Heller, Enterprising Management Concludes Successful Series of Over Five Months to be Resumed Next Fall—Miss Marie Sloss, Pianiste, Interprets Chaminade Concerto

After more than five months of successful presentation of Sunday morning orchestral concerts under the energetic direction of Herman Heller, the California Theatre management decided to interrupt these popular events until the Fall season, when these concerts will be resumed, even on a more ambitious scale. About fifty thousand people attended these concerts during that period and the fact that on the occasion of the twenty-third concert last Sunday morning the house was just as crowded as at the first event, indeed even more so, is the finest proof for the high regard in which these affairs are held by a large portion of our population. This final program was opened with the prelude to *The Secret of Suzanne*, by Wolf-Ferrari, which, in turn, was followed by the two famous intermezzos from the same composer's delightful opera, *The Jewels of the Madonna*.

These three excellent orchestral compositions were rendered with full adherence to their delicacy of sentiment and contrasting musical effects. From the daintiest serenade-like and liting phrases of the intermezzo No. 2, to the big, deliberate and sensuous spirit of the intermezzo No. 1, Mr. Heller guided his musicians carefully through the technical and emotional mazes of these works. Their spontaneity of attack and uniformity of intonation during the entire presentation was charged with spirit and artistic finesse. "In The Garden," one of the movements of the ever pleasing *Rustic Wedding Symphony* by Goldmark, also received a most delightful interpretation. The melodious and appealing character of the work being accentuated with splendid effect. It was by far one of the finest exhibitions of musical interpretation presented by Mr. Heller and his fifty-five expert musicians.

Miss Marie Sloss justified her title as one of San Francisco's most capable and brilliant pianists by interpreting the Chaminade concerto in a manner that justly earned her the enthusiastic ovation of her big audience. Technically she played with fluency and assurance, while musically she secured the various effects of the genuinely pleasing work. We can not say that this Chaminade concerto is one of the greatest works of its kind composed, but we surely maintain that Miss Sloss, ably assisted by the orchestra, gave it as musicianly and skillful an interpretation as it is possible to give it. It was the performance of a real artist.

The orchestral part of the program was concluded by a most virile rendition of the ever thrilling *Tannhauser Overture* by Wagner, which we were glad to note was received with cheers by the audience. Mr. Heller and his orchestra have every reason to feel exceedingly proud because of the genuine ovation accorded them at the conclusion of the program. The genuine pleasure of an audience is always a true indication of the value of a performance. Eddie Horton rendered Sinding's *Rustle of Spring* in a manner that showed his excellent judgment upon the organ. As an encore he gave that exceedingly popular melody ballad, *When You Look In The Heart of a Rose*, published by Leo Feist.

Over one hundred compositions were presented by Herman Heller during this season and they included works by Elgar, Ippolitow-Ivanow, Lehar, Gomez, Tschaiowsky, Mascagni, Massenet, Auber, Lacome, Cui, Rachmaninoff, Hosmer, Saint-Saens, Rimsky-Korsakow, Leroux, Ponchielli, Godard, Mendelssohn, Dvorak, Leoncavallo, Diack, Gruenfeld, Luigini, Lake, Beethoven, Liszt, Fucik, Rubinstein, Poldini, Herbert, Ring, Litolff, Wagner, Togni, Holmes, Bizet, Mancinelli, Vieuxtemps, Grunin, Verdi, Delibes,

Thome, Byng, Doppler, Moszkowsky, Ganne, Mendelssohn, Strauss, Bruch, Arensky, Ilynsky, Scharwenka, Komzak, Leonard, Glazounow, MacDowell, Goldmark, Chopin, Dukas, Svendsen, Dvorak, Hadley, Friedman, Meyerbeer, Debussy, Drigo, Jacobowsky, Rossini, Halvorsen, Thomas, P. I. Jacoby, Walter Bell, Drumm, Chabrier, Smetana, Wolf-Ferrari and Chaminade.

ALFRED METZGER.

In Addition to Her Participation in the Famous Mendelssohn Oratorio, Schumann-Heink Will Sing a Group of Songs and Two Big Arias During First Part of Program With Frank La Forge as Accompanist—Cecil Fanning in the Title Role

Inquiry at the various box offices, where the tickets for the great *Elijah* performance at the Greek Theatre next Saturday afternoon, June 21st, are for sale, resulted in the pleasant news that the demand for seats is so great that a crowded house will surely be the eventual result. This does not mean that there are not any more desirable seats to be had, but merely that the interest of the public is so early awakened, which

Heink, Cecil Fanning and Frank La Forge.

The usual week's augmentation in the elaborate plans for the great production of Mendelssohn's *Elijah* in the Greek Theatre at Berkeley next Saturday afternoon, June 21st, takes place in the announcement that Madame Ernestine Schumann-Heink, the world's greatest singer, who is cast for the contralto role of the Angel, in the oratorio, is to make a very important addition to her offerings for the afternoon. Preceding the rendering of the *Elijah*, in a concert first part, Madame Schumann-Heink will sing five great numbers, ranging from the classical Vitellia aria from Mozart's opera *Titus*, which is one of the masterpieces of her glorious repertoire, and Bach's majestic *My Heart Ever Faithful*, to the war inspired lyrics, *When Two That Love are Parted*, by Secchi, *Home Road*, by J. Alden Carpenter, *When Pershing's Men go Marching into Picardy*, by J. Rogers, and Pastermack's arrangement of the famous war song, *Taps*. For these Madame Schumann-Heink will bring her equally famous accompanist, Frank La Forge, whose presiding at the piano will be one of the main features of this irresistible musical afternoon.

Madame Schumann-Heink has wired Steindorff that she will be in Berkeley on June 19th, allowing a considerable time for final rehearsals to permit perfect adjustment of the ensemble. Cecil Fanning, the famous baritone whom Steindorff has engaged, will reach Berkeley some days before, so that everything will be in readiness for Madame Schumann-Heink upon her arrival. Marie Partridge Price, soprano, and Lawrence Strauss, tenor, who will round out the chief quartet, as well as the members of the second quartet, are residents of the bay cities, and are already rehearsing in conjunction with the chorus of three hundred voices and the orchestra of seventy pieces under Paul Steindorff's direction.

Mail orders are being received by Selby C. Oppenheimer, business manager of the production, Sherman, Clay and Company Building, San Francisco, while the seats are now selling rapidly at Sherman, Clay and Company's, in San Francisco and Oakland, and at the usual places in Berkeley.

AIDA AT EXPOSITION AUDITORIUM

As far as can be ascertained, the production of "Aida," at the Greek Theatre week before last, was one of the most remarkable, spectacular and impressive renditions of Verdi's immortal work ever given in the United States. Over five thousand astounded spectators were carried away by its splendors and so great has been the demand for its repetition that a second and final performance will be given at the Civic Auditorium, Thursday evening, June 26th. Producer L. M. Hrubanik, whose vision was responsible for the wondrous spectacle, promises that the Auditorium production will be even more effective than the one in the open air, for the reason that scenic effects that were impossible in Berkeley will be utilized here. There will be a genuine Egyptian setting and the Nile scene will be a wonder of tropical beauty. Ramphis and Amneris will enter in a boat and the drop used for this second act will be one painted under the direction of Lady Duff Gordon and shown for the first time in San Francisco. The lighting effects, which caused gasps of amazement at the Greek Theatre, will be better than before and the Auditorium will be illuminated in a mysterious and bewildering manner. There will be an all star cast, the chorus will be large and effective and there will be over one hundred Ethiopians and supernumeraries on the massive stage.



MADAME SCHUMANN-HEINK

The World's Greatest Singer, Who Will Render the Inspiring Role of the "Angel" in the Forthcoming Greek Theatre Production of Mendelssohn's "Elijah" on Saturday Afternoon, June 21, 1919

A. W. WIDENHAM RETURNS

A. W. Widenham, secretary manager of the San Francisco Symphony Orchestra, has returned from New York, where he went in the interests of the Musical Association of San Francisco. One of the principal reasons for this trip was to secure ideas regarding plans for a symphony hall which the association is planning to build. There have already been held several committee meetings concerning the necessary backing of such an enterprise, and the Pacific Coast Musical Review does not hesitate to predict that some results will surely come from these occasional discussions. Mr. Widenham received many fine ideas on the symphony hall proposition, which he will no doubt communicate to the committee in charge of the plans. He was away from San Francisco for three weeks, and is now already busy on his work for next season. Financially, the success of the season 1918-1920 is practically assured, \$57,000 having already been guaranteed at the end of last season, and \$70,000 being the full amount necessary. Mr. Widenham has reason to be enthusiastic.

always is a sign that the Greek Theatre will be sold out. For this reason we should advise our readers not to leave the selection of their seats until the last moment. At this time of the year a musical event at the Greek Theatre is specially pleasing, for the weather is simply ideal, particularly during the afternoon, and Paul Steindorff, under whose competent direction the event will take place, no doubt feels much gratified over the fact that his enterprise, which he has entrusted to the care of Selby Oppenheimer's business management, has such excellent chances for success. Indeed, from an artistic standpoint, it will be impossible to surpass it.

It is a matter for just pride to contemplate the enterprise that resulted in bringing Cecil Fanning to the Pacific Coast, all the way from the East, just for this one performance of the *Elijah*. Mr. Steindorff may feel proud because of his enterprise, and Mr. Fanning may feel gratified because of being chosen from among all great baritones to fill this role. The musical public of the bay cities may feel flattered because of the confidence reposed in it to justify the engagement of a trilogy of stars such as Schumann-

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EIGHTEENTH YEAR

AN EXCELLENT PRODUCTION OF THE MIKADO

The Players Club Presents Popular and Tuneful Gilbert
and Sullivan Opera With Splendid Cast Under
the Direction of Reginald Travers

By ALFRED METZGER

During the last two years the Players' Club of San Francisco has established for itself an enviable reputation because of its unusually excellent performances of standard comic operas. And among these possibly the most enjoyable and most efficiently presented production is that of the Mikado. These excellent presentations created such an increasing interest and enthusiasm among people who sincerely enjoy and appreciate satisfactorily performed comic operatic works of a higher artistic character than the Players' Club was justified to arrange for larger quarters than those which it had hitherto occupied. And to help meeting the expenses necessary for this justified expansion, three performances of the Mikado were given at the Colonial ballroom of the St. Francis Hotel on Friday and Saturday, June 6th and 7th. The fact that the spacious auditorium was crowded, and that every musical number was encored, is sufficient evidence of the natural liking for the old comic operas when they are presented artistically and efficiently, and at prices within the reach of everybody.

One of the reasons why we are thoroughly convinced that these occasional presentations of representative comic operas are worthy of encouragement and commendation, is the fact that W. H. Leahy may be seen regularly at these events. Every time the writer has been present he saw Mr. Leahy. Now, as every one familiar with musical history in San Francisco knows, Mr. Leahy, as manager of the Tivoli Opera House for a number of years, has heard practically all of the famous standard comic operas, and has heard them presented in a manner impossible to surpass in artistic ensemble and efficiency. He could not possibly enjoy a performance of a comic opera unless it were presented according to artistic ideals. Now, when Mr. Leahy religiously attends the productions of comic operas under the direction of the Players' Club and gives evidence of his pleasure by revealing a countenance that beams with enjoyment, we do not hesitate to assume that such performance must surely be extraordinarily fine. And we certainly agree with Mr. Leahy in his enthusiasm.

About two years ago the Players' Club presented this opera of The Mikado at its little playhouse on Clay street and at that time we had occasion to tell our readers about it. The cast, with but one or two exceptions, remains the same, and naturally the quality of the performance has improved with experience. William S. Rainey has set such an excellent standard for the role of Nanki Poo that it will be difficult, if not impossible, for anyone else to give equal satisfaction for some time to come. In the first place Mr. Rainey possesses a beautiful, lyric tenor voice of fine range and he uses it with artistic taste and judgment. Then, he is an excellent actor, bringing out the humorous phases of the role with striking effect. We have seen many a Nanki Poo enacted in our experience, but none superior to that of Mr. Rainey, and hardly any as good.

A close second to Mr. Rainey's Nanki Poo was George Mayerle's Pooh-Bah. Both in quality of voice and unctuous emphasis of the lyrics, Mr. Mayerle succeeded in giving effect to the role. It is not easy to bring out the numerous idiosyncracies of a Gilbert and Sullivan character, but Mr. Mayerle is one of those who have grasped the various possibilities of these immortal characters. One of the most effective and appealing impersonations of Katisha we have ever witnessed was surely that of Lucy May Van De Mark. Vocally Miss Van De Mark acquitted herself extraordinarily well, her fine alto voice asserting itself to excellent advantage, revealing its warmth and mellowness and its fine compass and range in a manner that aroused enthusiasm. From a historic standpoint we have never seen this role sur-

passed. Miss Van De Mark succeeded admirably in getting at the very marrow of the humor embodied in the part, and she read the lines with an emphasis and adequate declamation that made the role stand out prominently among an array of splendid achievements.

Reginald Travers was in a responsive mood on this occasion, and invested the role of Ko-Ko with that droll humor and that irresistible uniqueness of character that constantly kept the audience in the highest pitch of merriment. Not one of the least of his numerous contributions to the genuine entertainment of his hearers, was his grotesque dancing, which proved to be one of the features of the production. Robert Adams succeeded in creating a most dignified Mikado, indeed just a bit too dignified for this particular role, however he did not mar the general ensemble. Rudolphine Radil very justly duplicated her previous triumphs of her exquisite performance of Yum Yum. Charming in appearance, graceful in action and musicianly in vocal achievements, she added many bright spots to the performance. Violet Stahl and Marion Fischer were two decidedly pretty and vocally satisfactory Japanese maidens in the roles of Piti Sing and Peep Bo. George Baldwin sang the Prologue with fine voice and splendid enunciation as well as accentuation, while Louis Jennings proved decidedly pleasing as Pish Tush.

The stage setting was extraordinarily artistic and tasteful, and the stage management left nothing to be desired. We wish to congratulate Harry Wood Brown for his unquestionably able musical direction of the performance, and at the same time we wish to extend to him our sympathies for the unsatisfactory material of his orchestra. Two years ago an amateur orchestra played the instrumental part of the opera. This year a professional orchestra from the Musicians' Union officiated. We give you our word of honor that the amateur orchestra was far superior. It seemed to be impossible for this orchestra to play any runs or scales without mistakes, and the intonation was simply unbearably bad. Even though not sufficient rehearsals could be had, this is no excuse for quite such poor per-



DOROTHY CRAWFORD

The Ingenious San Francisco Composer Whose Works Are
Becoming the Vogue Throughout the Country
(See Page 5, Column 3)

formance. No tone quality, no technic, no intonation, what in the name of all that is reasonable does the Musicians' Union ask of a musician when he seeks admission in its ranks. Are incompetent musicians admitted in the union? And if so, are they permitted to charge just as much as competent musicians? Or did the musicians constituting the orchestra on this occasion intentionally play badly on Friday night? It is rather aggravating to find a few professional musicians almost spoil the excellent work of a company of first class amateurs.

PACIFIC MUSICAL SOCIETY'S JINKS PROGRAM

Well Known Oragnization Closes Season 1918-1919 With
a Program That Reveals Much Wit and Humor
and Keeps Large Audience in Jolly Mood

By ALFRED METZGER

True to its annual custom the Pacific Musical Society gave its Jinks Program at the St. Francis Hotel on Thursday evening, June 5th. It was an exceedingly successful affair both from the point of numbers in attendance, every seat being occupied, and the quality of the entertainment. Like in a minstrel show there were two parts. The first consisted of the performance of the Haydn Toy Symphony, wherein the Cuckoo solo, by Mrs. John Gannon, created somewhat of a sensation by reason of its unsuspected and quaint appearances, while Mr. McGaw's Nightingale and Mrs. Le Roy's Quail, re-enforced by Mrs. Sobst's Rattle, added greatly to the corroborating details of the performance. The entire interpretation of this symphony was under the direction of the famous Madame Alexandria Sassyafsky,

whose Sass was funnier than her laf, and whose up-to-the-minute style of evening apparel, chosen ad libitum from the White House's latest scrim bargain sale, brought some of the auditors almost to the verge of hysterics. Very wisely Mme. Sassyafsky passed the pipe of peace before beginning the seemfunny, thus preventing what might have deteriorated into a riot.

The orchestra, which, under the circumstances, behaved itself fairly well, refusing to strike, even in sympathy with the musical clock in the Colonial ballroom, and playing as nearly in tune as the circumstances would permit. The high-toned atmosphere of the event assured true concert pitch. The members of this orchestra deserve to have their names inscribed in letters of flame on the headache tablets of the society. As far as they could be recognized in their futurist costumes, they responded to the following nomenclature: The San Francisco Seem-to-be Orchestra, Under the Direction of Mme. Alexandria Sassyafsky; Piano—Mrs. John McGaw; Violins—Miss Hazel Linkelog, Miss Edna Horan, Mr. Chas. Brennan, Mr. Chas. Foye, Mr. Peter Brescia, Miss Ethel Austen, Mrs. Benjamin Purington, Miss Ruth Levy; 'Cellos—Miss Dorothy Pasmore, Mrs. Saul Magner, Mr. Baldwin McGaw; Bass—Mrs. Virginia Murray; Guitar—Mrs. F. B. Howard; Mandolin—Miss Emilie Lancel; Cornet—Mr. R. H. Whiting; Clarinet—Mr. L. E. Wasson; Flute—Mr. R. B. Brunner; Triangle—Miss Mildred Stombs; Nightingale—Mr. John McGaw; Quail—Miss Florence Drake LeRoy; Cuckoo—Mrs. John Gannon; Castagnettes—Miss Krebs; Tambourine—Mrs. Wm. Deane; Bell Tree—Miss Bertha Gribi; Rattle—Mrs. M. A. Schst; Drums and Metalophone—Mr. M. Toplitz; Drum—Mr. Minot.

After the performance of the seemfunny Mme. Sassyafsky was presented with a fragrant bouquet of radishes and carrots, which the hungry conductress immediately proceeded to devour.

The second part of the program consisted of a musical farce by Mary Carr Moore entitled Harmony and presented under the able direction of Leo Hillenbrand, who really accomplished wonders in such a short time. The author is entitled to great credit both for the musical and the farcical portion of the performance. It represented, to a large extent, a burlesque on singing teachers and artists and, as Mrs. Moore, no doubt, has much experience with both, her characterizations were true to life. Mr. Hillenbrand, as the professor with the alien accent, succeeded in getting himself frequently into trouble, which is the usual way that some professors have. Then his wife, La Madame Professorin, who must be diplomatic with her pupils and colleagues so as not to be found out, was realistically presented by Mrs. Walter Janke. Even the Baby's Voice was thoroughly well up in its lines, never forgetting a word. Mrs. William Ritter, as Bridget, was the comedian of the cast and succeeded in making everybody laugh, which not all comedians can do. Mrs. Ritter was very courageous, not only in impersonating the role of a chamber maid, accompanist, cook, waitress, nurse, etc., but in baiting those beasts of the musical world—the critics. And by the way she certainly hit some nails on the foot but far be it from us to specify the nails.

Ludwig Rosenstein, the butcher, cut some capers very neatly, while Mrs. Ethel A. Johnson, as Miss Vera Rich, did not poorly at all. Particularly skillful was her music lesson—without music. Ernst Carl Morck, as an unpronounceable Russian baritone, sang in a manner that brought him the just applause of the rest of the cast and the audience. Mrs. Ludwig Rosenstein, as the Lady Conductor and composer and walking delegate of the Union, was a scream, and she didn't sing either, but she certainly was able to put the risibles into lively motion. Miss Dorothy Pasmore never played the 'cello like on this occasion in her life before. Before the performance she confided to us that she would be at her worst, but she was really at her best worst, which is no relation to the Wiener variety either.

Mrs. W. B. Poyner surely contributed some exceedingly graceful dancing to the accompaniment of the talking machine (not a human one), and her name which was Mlle. Fichi (pronounced fishy) was not at all in accord with her rather fairy-like performance. Mrs. Richard Rees, in her capacity as Signorina Trilli, gave some life-like demonstrations of the modesty of artists, and incidentally sang in a manner that justified the enthusiasm she aroused. She never sang better before, both her voice and style being most exquisite. Hers was the only so called "straight" number in an array of good natured fun. Miss Emilie Lancel and Mrs. T. L. Parkhurst, the former a promissary-note pupil and the latter a futurist decomposer, proved most effective additions to the performance. Mrs. J. L. Daube, as Mrs. Patrique O'Reille from Dawson, was one of the big hits of the production. She certainly succeeded in bringing the Alaska atmosphere into the futurist studio without creating a frost. Baldwin McGaw, as the Policeman, made his debut on this occasion and proved a credit to the performance, while Albert King came to the rescue of both performers and audience at the close of the farce.

The following ladies, who formed the chorus, added grace and charm to the ensemble: Misses Leah Scharry, Gribi, Worley and Wieshar; Mrs. William Deane, Mrs. Gannon, Misses Mildred Stombs, Violet Oatman, Del Valle, Marion Orr, Jessie Prysky, Mrs. Ernst C. Morck, Mrs. McCarthy, Misses Butler, Florence Onyon, Zilla Brown, Agnes Kast, Allena Gamburg. The chorus men included: Albert King, Tracy Clark, George McManus, Colburn Mason, Theodore Barrett, and Ludwig Rosenstein. Edwin Starr bugled convincingly, while Miss Evelyn McGaw looked charming as Columbia.

The evening was appropriately concluded with a feast consisting of shrimps and ice cream, interrupted by rolls and coffee, while dancing put a decidedly oppressive finishing touch to one of the most enjoyable and entertaining affairs ever given in San Francisco.

NINTH ANNUAL CONVENTION

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WAGER SWAYNE'S BEAUTIFUL NEW STUDIO

Wager Swayne, the famous pianist and artist teacher of Paris, who has recently come to San Francisco for a year's stay, has taken possession of the elegant home of Dr. and Mrs. Younger on Jackson street, which has one of the finest music rooms in the city. Swayne has established his studio there, and has enthusiastically lunged into his work, to the great delight of a long list of pupils, some of whom have followed him from the East and Paris. Probably no teacher before the public has a greater number of rising young artists and eminent professional musicians to his credit than Swayne, who takes keen pleasure in preparing talented pianists for public work, and in giving teachers the most thorough equipment for their professional careers; and he has also numbered among his pupils some of the most brilliant society folk of the day. The Princess Sapieha, of Paris, whose mother is the famous Duchesse de Choiseul, and whose husband belongs to Poland's old aristocracy, was a favorite pupil of Swayne while he lived in Paris; and a few others who occupy the highest social rank are Lady Decies (Vivian Gould), Flora Whitney, daughter of Mr. and Mrs. Harry Payne Whitney, and niece of Cornelius Vanderbilt; Delphine Dodge, the daughter of Mrs. Rodman Wanamaker; Barbara Rutherford, daughter of Mrs. W. K. Vanderbilt; Mrs. Frederick G. Hall, daughter of the late Governor Ames of Massachusetts; the Misses Amy and Diana Peters, cousins of the Mayor of Boston; Josephine de Gersdorff, niece of the late Joseph H. Choate, Ambassador to England; the two daughters of Lord Shaughnessy; the daughter of Frederick K. Stevens; the three daughters of Alvin W. Krech, President of the Equitable Trust Company, New York; and Piedad de Yturbe, a young Spaniard of almost royal rank, in whose Paris home a special stage was erected for the Colonne orchestra in which he played.

ELIZABETH SIMPSON PRESENTS TALENTED PUPIL

Elizabeth Simpson was hostess at a delightful musicale in her Berkeley studio last Saturday afternoon, on which occasion she presented Mrs. Ernest Williams, pianist, in an ambitious and exacting program which was played with brilliant success. Mrs. Williams is a rising young artist, a member of the San Francisco Musical Club, and a pianist of splendid talent; and her playing on this occasion was marked by a poise, beauty of tone, faultless memory, and a finish of style that promises for her a brilliant future. She was assisted by Miss Irene Pugsley, soprano, who sang two delightful groups of songs, and the entire program was as follows: Sonata, Op. 27, No. 2 (Beethoven); Bourée from Violoncello Suite in B minor (Bach-Saint-Saens), Mrs. Williams; Songs (Selected), Miss Pugsley; Prelude, Op. 28, No. 15, Etude, Op. 10, No. 12 (Chopin), Nocturne from the Left Hand (Scriabine), Polichinelle (Rachmaninoff), Mrs. Williams; Songs (Selected), Miss Pugsley; Arabesque, E major, Arabesque, G major, Minstrels (Debussy), Le Rossignol (Alabieff-Liszt), Caprice Epagnole (Moszkowski), Mrs. Williams.

Myrtle Dingwall is scoring one success after another with a musical comedy troupe now touring the Orient. At present the company is in China and will be in India about the middle of this month. The organization is doing a record breaking business and Miss Dingwall is meeting with that hearty reception and that cordiality on the part of her audiences which she gained in this country, thanks to the beauty of her voice and the charm of her personality.

J. J. Marquis, an unusually accomplished composer, who has been studying with Oscar Weil, of this city, during the last few months, left last Thursday for New York, to remain indefinitely. Mr. Marquis expects to study with Ernest Bloch, the eminent composer, and judging from the success he has already achieved, Mr. Marquis is bound to take his place among the most successful composers residing in this country.

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SIMPSON-STAUSS RECITAL IN SACRAMENTO

An attractive recital was given in Sacramento on May 24th by Elizabeth Simpson, pianist, and Lawrence Strauss, tenor, under the auspices of the Sacramento Music Teachers' Association, a large and enthusiastic audience being in attendance. Both artists were cordially received, and the following program was splendidly performed: Fortunio (Messager), Infidélité (Hahn), Embarquez-vous (Godard), Mr. Strauss; Fantasia in C Minor (Mozart), Two Old-Time Dances—Gavotte (Padre Martini), Rigaudon de "Dardanis" (Rameau), Miss Simpson; Extase (Duparc), Pantoques (Debussy), L'Adieu du Matin (Pessard), Il Neige (Bemberg), Mr. Strauss; Sonata in E flat (Haydn), From 18th Century French Clavecin Music—La Poule (Rameau), Cedipe a Thebes (Toccata) (Mareaux), Miss Simpson; Do Not Go, My Love (Richard Hageman), There was a Jolly Miller (Leo Ornstein), The Stairway (Wintter Watts), The Pipes of Gorden's Men (William G. Hammond), Mr. Strauss.

GODOWSKY PUPILS WILL RECEIVE CERTIFICATE

Completing the already elaborate details to handle a record class of students who will study under the direction of the great Polish pianist, Leopold Godowsky, in San Francisco, beginning on Monday morning, June 30th, Manager Selby C. Oppenheimer now announces that certificates will be given to all members of the classes, identifying them as Godowsky pupils. Certificates of attendance are to be presented to Auditor pupils, and certificates of membership to the Master students.

The ranks of the Godowsky classes are filling rapidly, every day bringing renewed assurance that this summer's classes will exceed the unique record established

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last year, and from all quarters of the country will come the finest material in embryo piano stars. But fifteen pupils will be accepted in the Master class and the ranks of this division will admit of but few more entrants, while the Auditor or Listener class will contain a great array of serious pianists who will come to absorb the teaching of the great master.

Final applications for memberships in this now world-famous institution can be made to Selby C. Oppenheimer, the business manager, who holds forth daily at his office in the Sherman, Clay & Company building in this city. Literature and rate cards will be mailed on application.

TRIXIE FRIGANZA AT THE ORPHEUM

Trixie Friganza, who is regarded as one of the funniest women on the vaudeville stage to-day, has more than come into her own in her new sketch "At a Block Party," for in it she scores by far the greatest achievement she has experienced since her rise to stardom and headlining honors several years ago. She is gorgeously comic in her description of the various parties who have congregated for the purpose of enjoying an old-fashioned party. Comedians just can't leave the classic fields alone. They must needs abandon comus and search out the tragic mask, so that's the reason Trixie Friganza tries to camouflage her mirth-making proclivities behind the stern and warrior-like personality of that old-time Beau Brummel of Roman and Egyptian fame, Marc Antony. Trixie, without some novelty, wouldn't be herself at all and with all her innate ability to charm laughs out of a grouch as a magician evokes rabbits from a perfectly respectable silk hat, still Trixie takes no chances and brings us to the Orpheum next week, "At a Block Party" and Egyptian impersonations which prove the T. N. T. of merriment.

Harry Holman and his Company will appear in a new comedy playlet by Stephen G. Champplain, entitled "My Daughter's Husband." Holman is both fat and funny and one of the most unctuous comedians the vaudeville stage possesses. Ann Gray, the famous harpist, will be heard for the first time here. Miss Gray is not only an artiste but a beautiful woman besides. The Eastern musical critics indulge in superlatives in describing her playing. Her numbers range from the classic "Humoresque" to "Keep the Home Fires Burning."

Ed. Alexander is a novelty painter of extraordinary ability. He paints attractive scenes with remarkable speed and dexterity, portraying an entire landscape and while he is doing so indulges in amusing chatter. Bailey and Cowan "The Banjoker and the Songster";

Thomas Swift and Mary H. Kelley in the vaudeville vagary \$3,000; Edwin George in "A Comedy of Errors"; the latest Hearst Weekly, and the Marion Morgan Dancers in their tremendous success, the "Dance Drama in the Time of Attila and the Huns," will complete one of the finest bills ever presented in vaudeville.

"BACK HOME" AT THE ALCAZAR

"Back Home," will have first San Francisco production by the New Alcazar Company next week, commencing at the Sunday matinee. It is a dramatization of Irvine Cobb's Judge Priest stories in the Saturday Evening Post, in which the great humorist also reveals his command of pathos. Irvin Cobb's name is one to conjure with. The crowds who could not gain admission to his recent San Francisco lectures gave proof of that. Bayard Veiller, author of "Within the Law" and "The 13th Chair" dramatized Cobb's red blooded humanity throbbing stories that made Judge Priest one of the most lovable and amusing figures in modern fiction. Here is double appeal to story readers and theatre goers. "Back Home" is a vital, virile comedy drama of Southern life, with joyous humor, tender romance, and an anti-child labor angle. It is rich in tensely thrilling situations. The trial scene, where a young Northern reformer faces a Southern jury, has a big surprise climax. American to the very core is this play. Belle Bennett and Walter P. Richardson take care of the romance. Henry Shumer will give an original creation of the amiable, easy going, lion hearted, old Judge Priest, a part for which he is better suited than any other actor who has essayed it. Charles Yule is specially engaged for Jeff Davis Poindexter, the Judge's funny old negro body servant. One of the largest casts of the season is required for this colorful play. To follow June 22, is "Be Calm Camilla," a delicious comedy, given at the Booth Theatre, New York, and new here, by Claire Kummer. It is of the same quality as her delightful "Good Gracious Annabelle."

A GREAT COMEDY AT THE CURRAN

Oliver Morosco's latest comedy, "Cappy Ricks," Edward E. Rose's dramatization of Peter B. Kyne's Saturday Evening Post stories of that name, will begin the last two weeks of its engagement at the Curran Theatre next Sunday night, June 15th. The play received a rousing welcome from a well filled house on its opening last Sunday, and from the goodly attendance this week, and the large advance sale for its remaining performances, it appears that Oliver Morosco has added another hit to the long list of his many successes.

In dramatizing the Kyne stories, from the pages of fiction, Mr. Rose has used excellent judgment in selecting from a multiplicity of scenes and incidents, and keeping the irascible but lovable "Cappy Ricks" ever as the central figure and dominating character. He has made a play of sound structure that is constantly entertaining in bright comedy, with breezy dialogue and a winning sentiment.

Tom Wise, as the domineering old sea dog, "Cappy," gives a convincing and life-like portrayal of the grim American Napoleon of Pacific shipping circles. William Courtenay, makes his Matt Peasley, just as he should be, as one recalls Kyne's smart and fearless sailorman. Others in the cast who lend to its success are, Helen Lowell, as "Aunt Lucy"; Isobel Withers, as Cappy's daughter Florence; Norval Keedwell, as Cecil Pericles Barnard; Percival Moore, as John Skinner, the general manager; Philip Lord, as Ole Peterson; and Jacqueline Mason, as Goldie Glakes, the chorus girl. All in all "Cappy Ricks" is delightfully entertaining.

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F. W. BLANCHARD RESIGNS FROM L. A. SYMPHONY

After Several Years of Unquestionably Energetic Executive Work Los Angeles Music Enthusiast Feels Justified to Sever Relations

We regret to announce that F. W. Blanchard, for several years manager of the Los Angeles Symphony Orchestra, has resigned, and we dare say that his reasons rest upon an unsatisfactory attitude toward the symphony orchestra and its management by wealthy Los Angeles citizens and by the committees who superintend its activities. We can say with assurance that the loss of Mr. Blanchard is not a light one as far as the orchestra is concerned, and we do not believe that under existing circumstances it will be easy to secure the services of any manager who is as ambitious or enterprising.

Adolf Tandler has again been engaged as leader. When some of the Eastern music journals announced a short time ago that Mr. Tandler had not been re-elected, we refused to give credence to the announcement, knowing the situation in Los Angeles. The whole trouble is the moneyed classes of the Angel City take no interest in the symphony orchestra, and are indifferent to the musical public's demands. They would rather spend their money on oil stock or real estate than devote a share of it to the development of music, and as long as their selfishness overshadows their pride in their city and their responsibility in the educational institutions of the Southland, the symphony situation in Los Angeles is hopeless. An editorial in the June number of the Pacific Coast Musician of Los Angeles set forth the situation accurately.

If the press of Los Angeles could be induced to tell the truth about the situation and abandon a certain jelly-spined attitude toward a few prominent people, there might be a chance of attaining quick results by arousing that pride of citizenship which exists in every community. But as long as papers think affairs are good enough as they are, and as long as well meant advice from disinterested outsiders is taken exception to as being knocking, no hope is in sight for the symphony situation in Los Angeles.

MUNICIPAL ORGAN RECITAL

Edwin H. Lemare's organ recital program for Sunday evening, at 8:30 o'clock, at the Exposition Auditorium, is as follows: Musette (Bossi); Chant Seraphic (Lemare); Symphonic Poem, From the West (Lemare); In an Oriental Temple (Joseph D. Redding); Triumphant March from Aida (Verdi). Between the organ numbers Miss Lillian Tovin, soprano, will sing the Romanza di Santuzza from Cavalleria Rusticana and In My Garden, by Liddle. Frederick Maurer, Jr., will be the piano accompanist. A nominal admission fee of 10 cents is charged at the organ recitals.

TEACHERS MEET AND PLAN FOR CONVENTION

The San Francisco Music Teachers' Association held a General Meeting at the residence of Mr. and Mrs. Pierre Douillet, 1721 Jackson street, on Tuesday evening, June 3rd. A large number of members and guests were in attendance to listen to an address by Arthur Farwell, President of the Association, and also to an excellent program. Mr. Farwell's address was confined principally to an outline of his The Chant of Victory, which will be one of the big features of the Ninth Annual Convention of the California Music Teachers' Association, which will take place in San Francisco July 5th to 9th. It will be given at the Exposition Auditorium on Sunday evening, July 6th, and the San Francisco Teachers' Association has assured Mr. Farwell complete co-operation, and is inviting all its members and their friends to sing in the large chorus forming the principal factor in this Chant.

Rehearsals are being held on Tuesday evenings, June 17th, 24th and July 1st, in Hall A, of the Civic Auditorium, Grove and Larkin streets. It is absolutely essential that every member of the association lends his or her aid to bring this big affair to a successful conclusion. The Exposition Auditorium should be crowded to the door on this occasion. The following program was presented in a manner that reflected much credit upon the participants, all of whom acquitted themselves splendidly on this occasion. President's Address—Arthur Farwell; Suite for two violins and piano (Edmund Severn); (a) Prelude (a la Barcarolle), (b) Nocturne, (c) Fete Champetre, Mr. and Mrs. Samuel Savannah, Leona Nesbit, at the piano; Vocal—(a) The Tryst, (b) The Shih-Lin Tree, (c) Daisies (H. B. Pasmore), Ethel Johnson, Violet Oatman, at the piano; Concerto in E flat (F. Liszt), Alice Mayer, Orchestral accompaniment on the second piano, played by Pierre Douillet; Group of Songs—Frank Carroll Giffen, Henry Bretherick, at the piano.

FAIRMONT HOTEL LOBBY CONCERT

Bruce Cameron, a local tenor, will be the vocal soloist at the Lobby Concert at the Fairmont Hotel this Sunday evening, at 8:45, when, accompanied by Walter F. Wenzel, he will sing the following numbers: Golden at Your Feet (Rubinstein); Press Thy Cheek on Mine (Jensen); Roses (Adams); Vale (Russell); Life's Garden (Bond); Take, Oh Take, Those Lips Away (Bennett); Embark Away (Goddard); Little Mother of Mine (Burleigh); Loch Lomond (Scotch); Good-Bye (Tosti). The orchestral portion of the program, under the direction of Ruby Seiger, will be as follows: Grand Fantasia, Paggiacci (Leoncavallo); Extase (Ganne); Menuet (Paderewski); Cello Solo (Selected), Bruno Coletti; Selection, The Fortune Teller (Herbert).

A VOCAL TRILOGY BY DOROTHY CRAWFORD

G. Schirmer Publish Three Delightful Impressions From the Pen of Dorothy Crawford in Their American Composer Series.

The publishing house of G. Schirmer, of New York, is now making a feature of publishing the best songs and ballads by American composers, and it is gratifying to know that this famous firm includes the works of Dorothy Crawford, of this City, among this series. The Pacific Coast Musical Review is in receipt of three compositions by this successful young composer. They form a Trilogy, and are published under the title of "Three Impressions," for high or medium voice, with piano accompaniment. Both the words and music are by Miss Crawford, and the individual titles of this trilogy of songs are: Morning, Noon and Night.

Upon careful perusal of these songs we are pleased to recommend them to the attention of all those of our singers who are looking for new and worthy material to be added to their repertoire. Miss Crawford writes correctly, gracefully, melodiously and intelligently. Brevity in expression in both words and music forms one of the attractions of these works, and there is also apparent a directness of appeal and a realism of emotional expression that gives the singer an opportunity to assert his or her individuality of style. The songs are essentially poetic, even romantic, in character and interpret an idea not exactly new or original in an entirely original musical dress.

Furthermore, Miss Crawford seems to understand how to write for the voice. She refuses to introduce bizarre or grotesque effects, but reaches her aim by simple and direct means, and yet by employing an occasional climax or an appropriate diminuendo she secures effects of most emphatic dramatic dimensions. Both Miss Crawford and G. Schirmer deserve to be complimented upon the publication of these songs.

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ABUNDANT OPERA FOR NEW YORK

Impresarios Gatti-Casazza, Campanini, Hammerstein, Dippel and Hinshaw Planning for Next Season—
Banjoists Zan and Jazz—Julia Culp Gets
New Husband—Death of Manual Klein

New York, June 8.—Manager Gatti-Casazza announces among the novelties for the Metropolitan Opera House next season, one opera by Henry Hadley, the American composer, whose "Azora" and "Bianca" have been heard elsewhere in previous years. The new work is based on the Theophile Gautier story, "One of Cleopatra's Nights." Another novelty is an operatic version of Maeterlinck's "The Blue Bird," composed by Wolff, a popular Parisian conductor. Besides these two, Halevy's old masterpiece of five-act grand opera, "La Juive," will be revived.

Director Campanini of the Chicago Opera Association also promises some novelties when he opens at the Lexington Theatre next season. One is "La Nave," by Italo Montemezzi, who composed "L'Amore Dei Tre Re," an opera which has been revived at the Metropolitan with success. "La Nave," which is scheduled to open the Chicagoans' season here, was first produced in Milan in 1918. Mr. Campanini also promises the world premiere of a work by Reginald De Koven, composer of "The Canterbury Pilgrims," "Robin Hood" and other light operas. The new one is to be, like the first mentioned of these, to a book by Percy Mackaye, its theme from Washington Irving's "Rip Van Winkle."

Andreas Dippel, formerly of the Metropolitan forces, will doubtless have one company in New York for a while. He has already announced that he is preparing a Mme. Butterfly, to be sung entirely by Japanese singers—where Japanese roles are in order.

The Society of American Singers returns for certain to the Park Theatre, its subscription list already large, and its repertoire of new revivals and novelties meriting such subscriptions. Much stress, says Manager Hinshaw, will be laid on American comic opera.

Last but not least is the indomitable Oscar Hammerstein. He will have come by January to the end of his ten-year agreement with the Metropolitan not to produce grand opera here. He says, however, that he will begin in the early autumn with such works as will not conflict and will treat New York to a series of such novelties as it never dreamed of. What they are, or who will sing them, remains a dark secret in Mr. Hammerstein's head.

Dirk Fock, the Dutch composer, recently arrived from Europe, brings word that owing to differences over the war, Julia Culp, the famous Dutch mezzo-soprano, has divorced her German husband, Eric Mertens, and is now the wife of a Mr. Ginsky, a Bohemian, a wealthy manufacturer and a man who has long interested himself in the re-establishing of the old Bohemian government. Mme. Culp and her husband are now living in her old home in The Hague. She will return to this country next season in concert and possibly in opera.

S. L. Rothapfel, the Strand's first director and more lately the generalissimo of the Rialto and the Rivoli, put into effect last night a design he has long meditated on the films, and produced the first Rothapfel unit programs. It included Massenet's *Elegie*, attuned to the screen—reversing the usual procedure. In this, J. H. Gilmore, amid some pretty scenes, impersonated a dying miser, who finds his gold cannot bring felicity—and at the right moment, to show the picture was faithfully interpreting the music, Mme. Pascova sang the *Elegie*.

Joseph Bonnet, the great French organist, will return to America about the first of December for a trans-continental tour of organ concerts. His first appearances will be as soloist with the Boston Symphony Orchestra in Symphony Hall, Boston, and the tour will include the larger part of the country, together with Canada.

Manuel Klein, musical director of the Hippodrome from 1904 until 1913, died last Sunday at a sanitarium in Yonkers. He had long been ill, his sickness dating from a night in London when the Gayety Theatre, of which he was musical director was bombed by a Zeppelin. Mr. Klein was forty-two years old, was born in New York and was the brother of Charles Klein, playwright, who was lost with the Lusitania. He wrote several well known songs of the more serious type, in addition to his lighter output. Of these latter Hippodrome goers will remember "Lucia" and "The Whole Year Round." Mr. Klein also wrote the comic operas "Mr. Pickwick," "The Man from Now," "The Top of the World" and "The Pied Piper."

Guilmar Novaes, Fritz Kreisler, Serge Rachmaninoff, Jacques Thibaud and Harold Bauer will be soloists for the New Symphony Orchestra's subscription season under Artur Bodanzky.

Charles M. Schwab has accepted the presidency of the newly organized Music Service League of America, with offices at 103 Park avenue. The vice-presidents are, Mrs. Carnegie, Mrs. C. H. Dison, Mrs. Roert A. Franks, and Mrs. Ethelbert Nevlin.

The male chorus, which during the war almost disappeared, will reappear when Florence Ziegfeld, Jr., presents the new "Follies" at the New Amsterdam Theatre this month. This production will have the distinction of possessing the only all service chorus in town, every man in it having served in the army or navy and for the most part been in action. Gavin Dhu High.

NORMAN SMITH'S PIANO RECITAL

Norman Smith, the nine year old pianist, pupil of George Kruger, gave a remarkable piano recital at Sorosis Club Hall, on Thursday evening, May 29th. This youthful pianist, still in his teens, as it were, exhibited truly exceptional talent. His present accomplishments must be sought principally in an unusually well developed technic, and in the attainment of quite an appealing tone. His interpretations of the representative compositions included on the program, were, in so far interesting, that one must take into consideration this young boy's physical shortcomings. For instance, his hands are yet too tiny to reach an octave and his feet are not as yet able to touch the pedals. Nevertheless, in some manner he overcomes these almost unsurpassable difficulties by employing an unusually brilliant technic and a colorful tone production, as already stated above. That a youthful musician of such unquestionable equipment may justly look forward to a brilliant future can hardly be doubted by anyone who keeps track of musical prodigies. Only unforeseen circumstances or a premature discontinuance of studies could interfere with the eventual triumph of this child. The program presented on this occasion was as follows: Prelude, D minor, C major, C minor, Fugue C minor (J. S. Bach); Le Coucou (Daquin), Sonata C major (Haydn); Variations G major (Beethoven); La Babilarde, Caprice (Raff); Valse de la Poupe (Poldini); To a Wild Rose, Autumn, Will o' the Wisp (MacDowell); Fairy Dance, Spinning Song (Gahm); Causerie (Mallory); Music Box (Friml); Two Dances (Jensen); Valse Op. 64, No 1 (Chopin); Menuet in G major (Beethoven); Valse Caprice (Durant)

RUTH VIOLA DAVIS PUPILS IN RECITALS

The pupils of Ruth Viola Davis appeared in two extensive piano recitals in the Red Room of the Fairmont Hotel on Friday evening, May 16th, and Saturday evening, May 17th. A large audience was in attendance and applauded enthusiastically the splendid efforts of these young pianists, who owe so much to their energetic teacher. The two programs were as follows: Friday evening, May 16th, 8:15 o'clock—The Wind (Alice Wing), Arthur Stetson Gifford; Song Without Words (Streabog), Pixies' Good Night Song (Browne), Amelba Horner (six years old); Doll's Dream (Oesten), Gladys Thawilla Worden; At Twilight (Lange), Helen Hayden; Hunting Song (Gurlitt), Dorothy Becsey; Morning Prayer (Streabog), Elizabeth Kelly; A Curious Story (St. Heller), June Bovey; In the Gondola (Heins), Katherine Warde; Pizzicati (Delibes), Katherine Gifford; Trio—Dancing Flowers (Holst), Gladys Worden, Elizabeth Kelly, June Bovey; Hungarian Mazurka (Bohm), Laura Lowrie; Flower Song (Lange), Roberta Oesterle; Warrior's Song (St. Heller), Marie Laib; Idilio (Lack), Alice Qualman; Marche Elegante (Wachs-Tobani), Frances Code; "Berceuse" from Jocelyn (Godard), Lawrence Browne; Rustle of Spring (Sinding), Milton Stammer; Humoresque (Dvorak), Menuet (Paderewski), Mattie McLaren; The Flatterer (Chaminade), Prelude C sharp minor (Rachmaninoff), Grace Jones; Marche Grotesque (Sinding), Pierrette (Chaminade), Fanita Anixter; Morning (Grieg), Two Larks (Leschetzky), To An Evening Star (Liszt), Marjorie Moss (ten years old); Duet—Titania (Wely), Grace Jones, Ruth Viola Davis.

Saturday Evening, May 17th, 8:15 o'clock—Melody (Kohler), Mary Jane Fuson; Daisy Chains (Spaulding), Marian Newton (eight lessons); Merry Butterflies (Ellsworth), Carol Sanborn (six lessons); Dollie's Dream (Spaulding), Maude Somers (six years old, fourteen lessons); Melody (Browne), Ruby McKay; Boat Song (Burgmuller), Marian Harris; Two Little Froggies (Cramm), Donaldine Hause; The Water Sprites (St. Heller), Marjorie Menne; On the Meadow (Lichner), Louise Turner; Impatience (St. Heller), Bettie Menne; Trio—Dancing Flowers (Holst), Gladys Worden, Elizabeth Kelly, June Bovey; Consolation (Mendelssohn), Gladys Smythe; Morning Mood (Grieg), Estelle Jacobs; A Garden Dance (Vargas), Howard Newton; Song Without Words (Saint-Saens), Dorothy Hause; Valse Brillante (Chopin), Mary Helen Royer; Balancelle (Wachs), Dorothy Sanborn; Humoresque (Dvorak), Menuet (Paderewski), Mattie McLaren; Marche Grotesque (Sinding), Pierrette (Chaminade), Fanita Anixter; Thormose (Bendel), Ruth Saxe; The Two Larks (Leschetzky), To An Evening Star (Liszt), Marjorie Moss (ten years old); The Flatterer (Chaminade), Prelude C sharp minor (Rachmaninoff), Grace Jones; Duet—A la bien Aimee (Schuett), Ruth Saxe, Ruth Viola Davis.

MISS CHARLOTTE KELLEY'S SONG RECITAL

Miss Charlotte Kelley, soprano, assisted by Carol Jarboe at the piano, gave an enjoyable song recital at Sorosis Club Hall on Friday evening, May 23rd. The young vocalist, who possesses a voice of delightful pliancy and range, and excellent taste in interpretation, revealed herself as an artist of the first rank in Italian, French, English, Irish and Japanese songs. The complete program was as follows: Italian and French—Porgi amor (Mozart), Barcarola (Leoncavallo), Si Mes Vers Avoient des Ailes (Hahn), Tu Me Dirais (Chaminade); English—Dawn in the Desert (G. Ross), The Bitterness of Love (J. P. Dunn), I Heard a Cry (W. A. Fisher), Orientale (M. Bauer), Expectancy (F. C. La Forge), Requiem of the Sea (E. A. Steffen), Life and Death (Coleridge-Taylor); Irish County Songs—Ballynure Ballad; Down by the Sally Gardens, I know Where I'm Goin'; Piano—Prelude (E. Mendelssohn), Melodie (Op. 3, No. 3) (Rachmaninoff); Japanese—Japanese Traditional Themes, in Costume and with Samisen, in Japanese and English. English version by Gertrude Ross.

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ANTOINE DE VALLY'S STUDIO RECITAL

Antoine De Vally, the well known and successful tenor soloist and vocal pedagogue, gave his fourth studio recital of the season at his studio, 973 Market street, on Friday evening, May 23rd. The guests of honor were Mrs. Jessica Davis Nahl, of the faculty of Mills College, and John C. Manning, director of the Manning School of Music. Among the students represented on the following program, the Misses Florence Burleson, Beatrice Dowd, and Messrs. Christian Holtum and Edmond Mirèse, made their first public appearance. The complete program was:

O Salutaris (ensemble) (Gh. Gounod), (First time in San Francisco), Sopranos: Misses de Toel and Dowd, Mezzo-Sopranos: Misses Cowperthwaite and Burleson; Judas Maccabaeus (G. F. Handel), Recit: Enough; to Heaven we leave the rest, Air; With Pious Hearts, Mr. Christian Holtum (bass); Teach me, O Lord (Giuseppe Giordani) Old Italian, arranged by W. Frank Harding, (First time in San Francisco), Miss Beatrice Dowd; Iphigenie en Tauride (Gluck) Recitativ et Air de Pyrlade: "Unis des la plus tendre enfrance", (Concours du Conservatoire Royal de Bruxelles), (First time in San Francisco), Mr. Edmond Mirèse, (tenor noble); Chant Hindou (H. Bemberg), Miss Florence Burleson; (a) L'Enfant Prodiges (Cl. Debussy) Recit et Air: L'Annee en vain, (In Memorium); (b) Spring Song (Oscar Well), Miss Marguerite de Toel; (a) Chanson Indoue (Rimsky-Korsakov), (b) Le Crepuscule (J. Massenet), (c) The Cuck-Coo Clock (G. D. Grant), Miss Ethel Cowperthwaite, Miss Eva Walker, accompanist; Entr'acte et Barcarolle (J. Offenbach), Duo des Contes d'Hoffmann, Misses de Toel and Burleson, Miss Doris Donnan at the piano.

Miss Elinor Remick Warren, a well known Los Angeles composer and pianist, and an artist pupil of Gertrude Ross, the distinguished composer, recently scored a brilliant success at a concert given by herself and Miss Annis Stockwell Howell, at the Ebell Club House, Los Angeles, on Thursday evening, June 5th. The songs represented on this program and composed by Miss Warren included: Song of June, A Lake and a Fairy Boat, The Runaway, Afternoon, and May Night. Miss Howell's excellent soprano voice interpreted these works, as well as several groups of other compositions, in a manner that exhibited fine artistry and a well trained vocal organ. Miss Warren is a very gifted young composer, a splendid student and G. Schirmer has just published one of her songs, entitled, A Song of June. She is only eighteen years of age.

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MUSIC AT FAIRMONT AND PALACE
Rainbow Lane, that delightful retreat in the Fairmont Hotel, has been the scene of many gay parties during the week, and the dinner hour, from seven o'clock until nine every evening, has found the beautiful room crowded with groups of pleasure seekers. Vanda Hoff, the inspirational dancer, has been presenting two beautiful conceptions, the "Dance of India," from the legend, "Sadko," to the music of Rimsky-Korsakow's "Chanson Indoue," and the dance of "Lisolothe," the terpsichorean revel of a typical Southern girl of rare beauty in the days "before the war." As an accompaniment to the Indian dance, Miss Eva Clark, a pleasing soprano, sings the Rimsky-Korsakow music charmingly. Manilla Le Mori, "The Ja-Da Girl from Broadway," is making her first appearance at the hotel on top of the town and is rapidly becoming a pronounced favorite. Hazel Stalling, the talented whistler, and Halli Nestor, a clever young woman, lend variety to the entertainment, which is under the direction of Rudy Seiger.

Rudy Seiger, director of the augmented orchestra at the Palace Hotel, will be the soloist of the concert in the Palm Court this Sunday evening at seven o'clock. A very attractive program has been arranged as follows: March, Stars and Stripes Forever, Sousa; Waltz, Tout Paris, Waldteufel; Excerpts from the best known works, Moszkowski; Pulcinello, Humorous Intermezzo, Aletier; Overture, Light Cavalry, Suppe; Grand Selection, Cavalleria Rusticana, Mascagni; Valse Americaine, Melodie D'Amour, Shelley; Selection, Mlle. Modiste, Herbert; Violin Solo, Humoreske, Dvorak; Rudy Seiger, Latest Popular Song Hits, Featuring Charles Seiger at the drums and traps.

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VOL. XXXVI No. 12

SAN FRANCISCO, SATURDAY, JUNE 21, 1919.

PRICE 10 CENTS

HENRY SCHOENEFELD HEADS NEW \$100,000 LOS ANGELES ORCHESTRA

W. A. Clark, Jr., Affiliated With Prominent Business Men Present Endowment Fund For The Los Angeles Philharmonic Orchestra—Deficits Guaranteed—L. E. Behymer To Be The Business Manager—Pacific Coast Musical Review's Judgment of Situation Thoroughly Exonerated—Twelve Pairs Of Concerts And Twelve Pop Concerts To Be Given

Special Correspondence To The Pacific Coast Musical Review

Los Angeles, June 15, 1919.

For several months a progressive movement has been on foot to establish a permanent symphony orchestra in Los Angeles presenting a season of symphony concerts covering a period of six or seven months duration. The movement is headed by W. A. Clark, Jr., and a coterie of business men and women as well as members of the social circles of the city. The fund raised amounts to \$100,000 and any deficit which may occur has already been arranged for. The subscriptions have come from every known channel, including small as well as large amounts. The object has been to secure as wide spread interest as possible, believing the larger circle of subscribers is preferable to large individual subscriptions.

The players selected number the best instrumentalists to be found on the Pacific Coast; they are all salaried men, removed from any participation in cabaret work, parades or the fatiguing engagements of five or six shows a day. The rehearsals will begin September 15th, and are to be continued daily throughout the season. Twelve pairs of concerts are to be presented, opening on the afternoon of Friday, October 24th, the

placed before the students at a minimum cost. Arrangements are being made for well known soloists to appear at intervals during the season's series. Many novelties are to be given.

The Symphony orchestra library of Yvette Guilbert, which was accumulated in Paris through many years' labor, has been secured. The hearty co-operation of Leopold Godowsky and Serge Rachmaninoff has been secured in connection with the program arrangements. The object is to make this organization useful, mobile, and to fulfill a mission that will reach all music lovers throughout Southern California. A week's vacation has been arranged in December and another in February for the purpose of touring the Southern California cities. The membership will include eighty-five in number and only competent musicians and those who have had extensive experience in symphony work will be admitted to the ranks.

W. A. Clark, Jr., will head the Board of Directors as President of the new organization. The directorate includes many names of Los Angeles citizens who have

the Pacific, San Jose. An orchestra of thirty players drawn from the San Francisco Symphony Orchestra provided the accompaniments, the task of assembling the instrumentalists having been successfully carried out by Mr. Oesterrreicher, the well known flutist.

After an invocation by Rev. Dr. Gardner, the overture was immediately begun, followed by the oratorio in its entirety. Mrs. Fanny Bailey Scott was in splendid voice and sang the soprano role with understanding and feeling. The tenor solo was feelingly interpreted by Carl Anderson, of San Francisco, who recently sang the tenor role in Wolf-Ferrari's "Inquisitive Women," presented by the San Francisco Musical Club. His voice on this occasion was particularly rich and even in quality, and the difficult technical feats required of his part were carried out with the greatest ease. Henry L. Perry, of Oakland, sang the bass parts under the handicap of a severe cold or other hoarseness, which interfered with his conveying the dramatic earnestness for



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same concert to be repeated on Saturday evening, October 25th, and continue throughout the season, closing on the afternoon of April 23rd, and Saturday evening, April 24th. There will be twelve popular concerts at popular prices, given on Sunday afternoons, opening November 2nd, ending Sunday, May 2nd.

Arrangements have been completed with choral organizations of the city and county to present, in conjunction with the symphony organization, a Christmas musical festival opening with "The Messiah," the afternoon of December 21st, and continuing through Monday, December 22nd and Tuesday, December 23rd. Special Easter services with appropriate choral accompaniment will be given, and a May festival scheduled for May 13-14-15, including the choral organizations of the city, the musical organizations of the public schools, with well known vocal and instrumental soloists, is being planned. "Iphigenia" is to be presented with orchestral accompaniment by members of the Hollywood Players Association.

Twelve concerts are planned for the public schools of the city of Los Angeles, one concert each going to the Hollywood High, Pasadena, or Long Beach High Schools, and the Pomona College at Claremont. These concerts are to be of an educational character and

helped in the building of commercial and social Los Angeles, as well as artistic Los Angeles. The director engaged for the first season is our fellow townsman, the holder of many prizes for symphonic compositions and one of the best grounded musicians in the West, Professor Henry Schoenefeld. The management will be in the hands of California's impresario, L. E. Behymer. The subscription blanks will be ready in a few days and announcement for season ticket prices will be the most reasonable of any similar series in this country. Plans have been so carefully made and arrangements are so complete that the Los Angeles Philharmonic Orchestra bids fair to vie with the Philadelphia, St. Louis, Cincinnati, Minneapolis, San Francisco or any of the Eastern organizations.

HAYDN'S CREATION AT STANFORD

Under the direction of Warren D. Allen, Haydn's oratorio "The Creation" was given Sunday evening, May 25, in the Memorial Church at Leland Stanford University, Palo Alto. The University Chorus was assisted by the Morris Club of Palo Alto and students of the College of

which he is well known. Miss Myrtle Shaffer, of San Jose, assisted as organist.

At the close of the service the Doxology was sung by chorus and congregation. The giving of an oratorio is an annual custom at Stanford University, and the development of the chorus after several years' work, is gratifying to note. The next important function at the University at Palo Alto is the Baccalaureate Sermon, June 15th. Carl Anderson, of San Francisco, has been engaged as soloist for this occasion.

BEETHOVEN FIFTH SYMPHONY AT N. Y. STADIUM

Arnold Volpe, conductor of the Lewisohn Stadium Symphony Orchestra, has decided that the principal composer of the opening night, June 30, shall be Beethoven, in his fifth symphony, Rimsky-Korsakoff (Capriccio Espanol); Liszt's symphonic poem, Les Preludes, and Tchaikowsky's Marche Slav, in addition to other numbers. Selections of artists for the opening week will be from Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company; Winifred Byrd, the British pianist; Riccardo Stracciari, leading baritone of the Chicago Opera Company; Anna Fittzu, soprano of the same company, and Marie Rappold, soprano of the Metropolitan Opera Company.

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EIGHTEENTH YEAR

LOS ANGELES PHILHARMONIC ORCHESTRA

The Pacific Coast Musical Review publishes to-day with a great deal of pleasure, the important news of the formation of a new symphony orchestra in Los Angeles, under the direction of Henry Schoenefeld and the business management of L. E. Behymer. According to the official announcements \$100,000 have been guaranteed for the next five years, and an additional \$30,000 in case of unforeseen deficits. These substantial guarantees are made possible through the generosity of W. A. Clark, Jr., son of Senator Clark, of Montana, who, together with a circle of business men of prominence, is backing this splendid movement. It is now up to the Musical Association of San Francisco to match Los Angeles in the matter of the guarantee and raise its guarantee fund to \$100,000 or more. If a half dozen business men of Los Angeles, can guarantee such an amount surely it should not be difficult for the four hundred guarantors of the San Francisco Symphony Orchestra to equal, if not surpass, this sum, and thus insure for this city a permanent symphony orchestra whose members may be engaged through the entire year. Already committee meetings are being held to build a symphony hall. With a new home a permanent orchestra should become absolutely certain.

The readers of the Pacific Coast Musical Review will remember that in December, 1917, more than eighteen months ago, the editor of the Pacific Coast Musical Review went to Los Angeles upon the special invitation of a number of prominent music patrons to give his impressions of the Los Angeles symphony situation. We accepted this invitation under the condition that we would tell the absolute truth no matter who would be hurt. And the files of the paper are evidence of the fact that we kept our promise. In the Pacific Coast Musical Review of December 15, 1917, we said among other things: "The editor of the Pacific Coast Musical Review did not come to Los Angeles to find fault. He came there with the fixed intention of telling the truth about the symphony situation. This paper does not consider itself a local publication, restricted to San Francisco only. It was founded sixteen years ago (now nearly eighteen years ago) as a Pacific Coast musical journal, and it considers itself in duty bound to record accurately the musical conditions existing in all parts of the great West. It has confined its vigorous fights for the survival of the best musical conditions to San Francisco, because it intended to prove that it was able to win such fights, before it extended its attention to other parts of the Pacific Coast. And we have chosen Los Angeles as the next community to bring to the realization of its wonderful resources, because it is not only the nearest point of great musical importance to San Francisco, but its residents and professional elements are fitted to play an important role in the musical annals of the United States. We do not see why a community so eminently equipped to be respected and admired for its musical taste and culture, should be satisfied with anything mediocre and should not be aroused to the realization of its splendid artistic resources, which it permits to lie dormant by reason of apparent indifference."

Further on in this same article we said: "Now, the writer lived in Los Angeles during a period of seven months in 1906, and he knows that Los Angeles can support as fine an orchestra and conductor as San Francisco can. Why will this community be satisfied with something less? Has it lost its pride? Do the wealthy people not realize that a great symphony orchestra and conductor are invaluable assets to a community? Does it belong to those provincial towns that are satisfied with any old thing? Does it want to sleep along in indolent fashion, satisfied to be laughed at and ridiculed? We believe not. We believe that there are enough wealthy people and music lovers in the Angel City to be ashamed of mediocrity, and to be ready to do their patriotic share when their attention is called to this state of affairs."

Evidently we were correct in this assumption. For this article, and others we published subsequently,

certainly awakened enough people to the serious state of affairs to constitute a faction that made itself felt. And among others there were none that complimented us more at that time upon the stand we had taken, than L. E. Behymer and Henry Schoenefeld. The former is now the manager of this splendid new project and the latter has been chosen as the conductor. There were also people who thought our attitude undiplomatic and likely to make us enemies. These people are still associated with the Tandler orchestra, but no doubt will soon present a change of front. F. W. Blanchard, the former manager of this orchestra, saw the light, for he resigned but a short time ago, because the officials of the Los Angeles Symphony Orchestra did not see their way clear to make much needed changes, among them a new conductor. Now, the Pacific Coast Musical Review does not wish to claim that it was entirely responsible for the organization of this new orchestra, which is called the Los Angeles Philharmonic Orchestra, but certainly we can claim that our articles succeeded in creating a sentiment so strongly in favor of a new deal for Los Angeles that real efforts were made to secure the necessary financial assistance, and we should not be surprised to hear that L. E. Behymer and Henry Schoenefeld, who were among our staunchest friends in this matter, also were the most active in securing the present brilliant result. Anyway we take this opportunity to heartily congratulating them for having been selected to carry out the plans, and we also compliment those who have chosen them.

Our readers are so well acquainted with the splendid work of L. E. Behymer in behalf of musical progress in California that we need not go into details regarding this excellent factor for musical betterment. Henry Schoenefeld is not quite so well known to our readers as a symphony conductor. He is known to us as a composer of rare faculties and as a musician of the finest type. Indeed he is a musician of whom any community may well be proud. We have known Mr. Schoenefeld as a conductor of choral societies, and as such he has revealed executive ability and the faculty of being able to dominate a body of singers. He is a musician of the old school in so far as he believes in thoroughness and efficiency. Mediocrity will never be permitted under Schoenefeld's regime. If Los Angeles will be satisfied with a musician of the highest accomplishments, who knows the classics from A to Z, whose theoretical knowledge is second to none anywhere, whose familiarity with the instruments of an orchestra is uncannily precise, whose natural faculty as a composer is beyond criticism, and whose reputation as a musician is international, we feel that the concerts of the Philharmonic Orchestra of Los Angeles will be crowded to the doors.

L. E. BEHYMER BECOMES NATIONAL FIGURE

At a recent meeting in New York of prominent local musical managers from all parts of the United States, (outside of New York City) L. E. Behymer, of Los Angeles, was elected honorary president of the National Concert Managers Association and regional director from Denver west, including Canada and the United States. That such an honor should be bestowed upon a manager from the far West proves in a measure at least that Eastern and Middle Western managers are beginning to look upon the Pacific Coast as something more than merely a territory where occasionally money can be made. They are beginning to realize that if they wish the musical public of the Pacific Coast to become a dependable and consistent force in the progress of musical events, which includes the loyal patronage of deserving artists, they must bestow upon the far West the same regard and interest which they have shown in the East. The fable of the wild and wocley territory thus becomes a thing of the past. And possibly the New York managers, who have an association of their own, will have a change of heart. In addition to the musico-political aspect of this election to the honor presidency of the national association of managers, there is contained in this selection, a personal equation that should not be overlooked. Mr. Behymer was not present at this meeting, and therefore could not employ his magnetism and diplomatic hypotism on his colleagues. The fact that he was voluntarily elected to such position of honor during his absence proves that he is held in sufficiently high esteem by all managers to receive unmistakable tokens of friendship and respect while absent from the "seats of the mighty." The Pacific Coast Musical Review has always maintained that L. E. Behymer represents a mighty force in musical advancement in the great West, and we are pleased to see our judgment endorsed by leading managers of the country. We congratulate Mr. Behymer on this well merited honor, and we compliment the managers upon their far-sightedness and good judgment.

GODOWSKY CLASSES TO MARK MUSICAL EPOCH

No single musical institution means more to California than the Master Classes of Leopold Godowsky, the world famous Polish pianist, which begin in San Francisco a week from next Monday morning, June 30th. Under the management of Selby C. Oppenheimer, the concert manager, whose offices are in the Sherman, Clay & Co. Building, last season's class established a record that was watched by the entire musical world and focused attention on California as a great musical center. Far more important than this, however, is the great work that was then accomplished in the class itself, and the demonstration time and again that in Godowsky, the world had found its supreme pedagogic authority. With a limited class of master pupils, the great teacher elucidated the most important of pianistic compositions in such a way that the vast listener class was able to reap wonderful lessons in the art of playing and interpreting the greatest of instruments.

Godowsky's methods are simple, he permits the

master pupil to select any standard composition, one in which perhaps the pupil is particularly anxious to attain perfection. Step by step, with necessary interruptions, this composition is played and explained, until the master is satisfied that a clear understanding of its meaning and purpose are evident to the listeners. For five weeks the class duration lasts and in that period marvelous results are apparent. Hundreds of compositions are treated and when the final curtain falls nothing but regrets are heard that longer study with the great man is not possible.

This season's classes, the second annual visit of the master to California, will be particularly important, for they are a consolidation of Los Angeles and San Francisco. Already a specially fine list of master students are enrolled, though there are yet places for applicants, the selection of master students being so carefully made that only advanced pupils can enter this division. The listeners class is also filling rapidly. But one week more remains for enrollment and manager Oppenheimer is busy daily making the final arrangements. During the coming week he can be found in his office daily from 9:30 a. m. to 4:30 p. m., where he will cheerfully answer all questions, and provide literature and rates for applicants. It is a very rare opportunity for pianistic improvement and should not be overlooked by any aspiring student.

CONSTANCE ALEXANDRE CLOSING CONCERT TOUR

California Mezzo Soprano in Six Months Tour Through
Eastern, Southern and Western States Estab-
lishes Envyable Reputation

On June 10th Miss Constance Alexandre closed her six months' concert tour in Hamilton, Ohio. She began this extended engagement on Christmas day, and during the six months ending in June, this unusually gifted vocalist established for herself an enviable artistic reputation wherever she appeared. Her itinerary included all the prominent cities in the Eastern, Southern, Middle Western and some Western States. From sixty-five to seventy cities were included in this tour and from 130 to 140 concerts were given. The Pacific Coast Musical Review already published the itineraries of December, January, February, March and April. To-day we will add the itinerary for May and June, which was as follows:

Hutchinson, Kansas, May 1; Topeka, Kansas, May 2-3; Kansas City, Mo., May 5-6; Omaha, Neb., May 7-8; Sioux City, Iowa, May 9-10; Des Moines, Iowa, May 12-13; Davenport, Iowa, May 14-15; Rockford, Ill., May 16-17; Peoria, Ill., May 19-20; Springfield, Ill., May 21-22; Terre Haute, Ind., May 23-24; Indianapolis, Ind., May 26-27; Evansville, Ind., May 28-29; Louisville, Ky., May 30-31; Cincinnati, Ohio, June 2-3; Dayton, Ohio, June 4-5; Columbus, Ohio, June 6-7; Hamilton, Ohio, June 9-10. In addition to numerous press notices already published in these columns we take pleasure in adding the following:

Birmingham Age, Mar. 22.—Miss Alexandre sang Debussy's *Beau Soir* with real finish and her other novelties revealed tone instruction and musicianly vocalization.

Shreveport Times, April 8.—Miss Alexandre proved a most capable singer and her numbers received due recognition from the audience. The numbers *At Parting*, *Cuckoo Clock*, *I Come With a Song* and *Open Secret*, rendered in English, were sung with a vivacity and feeling that served no less than her voice to endear her to her auditors.

Savannah Morning News, March 6.—Constance Alexandre's numbers were selected to please an audience of varied powers of appreciation. Her strong soprano voice and clear enunciation won her much applause and her dramatic ability was clearly displayed in the rendering of the aria *Non so piu*, from *Le Nozze de Figaro*.

Austin, Texas, American, April 3.—Constance Alexandre, a dramatic soprano, pleased the audience with four French songs. . . . Her rendering of *Non so piu* from the *Marriage of Figaro* (Mozart), sang in Italian, showed good phrasing and operatic capabilities.

El Paso Herald, April 29.—Constance Alexandre, the soprano, gave both English and French songs with equal versatility and charm. Miss Alexandre not only possesses a beautiful voice, but has a most charming personality.

State Register, Springfield, Ill., May 22.—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

Terre Haute Tribune, May 24.—Miss Alexandre possesses a beautiful and clear soprano voice, capable of great range. Her program of French numbers included *Je crains de lui parler*, *Mignonette* and *Beau Soir*. In her English numbers her clearness of enunciation was remarkable, each word sounded clear and distinct throughout the auditorium.

Terre Haute Star, May 24.—Constance Alexandre has such a pleasing personality that she immediately won her audience. Added to that, a beautiful rich soprano voice and a well selected program completed the essentials that made her a favorite, even if all the audience were not versed in the languages to fully appreciate the French and Italian songs. Her enunciation was so clear that not a word was lost in her English selections.

Practically all reviews of these concerts are couched in the same enthusiastic terms. Charming personality, beautiful voice, elegant style and distinct enunciation form the artistic features always specially emphasized in all of Miss Alexandre's press reviews. This successful young singer will spend the summer in San Francisco as guest of her mother, Mrs. J. Alexander, of 2311 Broadway, of this city, and will possibly appear in a series of concerts in California, prior to her return to the field of her Eastern triumphs. We shall have more to say about this excellent artist in subsequent issues of this paper.

NINTH ANNUAL CONVENTION

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA

Fairmount Hotel, San Francisco, July 5, 6, 7, 8, 9
Arthur Furwell, President S. F. M. T. A.

Allee Kellar Fox, Secretary S. F. M. T. A., 62 Baker St.

WILLIAM H. CRANE IS HONORED BY SIR HENRY

Distinguished American Actor is Given a Genuine
Surprise Party in the Owl Room of the
Bohemian Club

One of the most charming affairs given at the Bohemian Club in a long, long time, was the luncheon tendered by that well known and beloved musician, Sir Henry Heyman, in honor of William H. Crane, the actor of international fame.

When Sir Henry invited his guests, he said nothing to indicate that the luncheon was to be an elaborate one of special significance. Even the guest of honor had no inkling that he was the motif of the gathering, and his amazement (as well as that of all the other guests) when the plot of the surprise party unfolded itself, was one of the circumstances that made the luncheon such a huge success.

When Sir Henry's fifteen guests had seated themselves around a rose-laden table, the host addressed them thus:

"Gentlemen—You all know that it is customary for the host to say a word of welcome to his guests, and you also know that this is always done towards the close of the entertainment, which I think is radically wrong, because there are always some timid or bashful guests, who, perhaps, are afraid to do justice to that which is offered them. Therefore, before this feast begins, I extend to you all a most hearty welcome, and hope that even weather stained Bohemians like Frank Deering, Charley Field, Dick Hotaling et al., will feel perfectly at home, and eat, drink and be merry. Now, gentlemen, fortunately for you, I'm not going to give you one of my usual extended speeches, because our good friend John Bennett, who presides over the destinies of the "Cuisine" has sent me a wireless imploring me to be very brief, otherwise the promised good luncheon will spoil, and that might interfere with your digestion, besides John's reputation is at stake. Therefore—brief I will be. Now for the "raison d'être" of this rare gathering, which I observe is composed of Bohemia's handsomest and most intelligent looking men. It is not to one of my semi-centennial or midsummer birthday parties that I have bidden you, but rather to a surprise party. You are all my honored guests, but for the Guest of Honor to be, I have selected a young gentleman whom we all esteem and admire. He has, in the past, already given such proof of unusual qualities and gifts, that greater things may still be expected of him, and I sincerely trust that this slight homage will be an incentive for him to endeavor to fulfill our hopes and expectations. I like to encourage ambitious young people, especially when it is so well deserved as in this case. And now gentlemen, please rise, lift your glasses and as we say in dear old Bohemia, "leave us" drink in California's golden vintage to the continued health, happiness and success of the guest of honor, that "rising young star," William H. Crane!

After that the fun was fast and furious. Tributes to the guest of honor were also paid by "Dick" Hotaling, "Charley" Field, "Billy Sundae" Rainey, "Joe" Thompson, "Ed" O'Day, Frank Deering and Warren S. Palmer, the president of the club, all of whom mingled gayety with seriousness.

The guest of honor pleaded guilty to youthfulness, pointing out in a speech that combined humor with deep feeling, that he had only been on the stage fifty-six years, and had only been wedded for forty-nine years, adding, "and to the same lady."

At the conclusion of the luncheon, the guests at the suggestion of Sir Henry, gathered up the American Beauty roses and presented them to Mr. Crane, who carried them to his wife with the compliments of the party.

Sir Henry Heyman's guests at this most successful affair were: William H. Crane, guest of honor, Warren S. Palmer, President Bohemian Club, Frank P. Deering, Joseph S. Thompson, Charles K. Field, Richard M. Hotaling, Edward F. Schneider, Haig Patigan, Frank L. Mathieu, William S. Rainey, Dion Holm, Benjamin Purington, R. Ritter Brown and Edward F. O'Day.

SEATTLE ENDS SYMPHONY SERIES FOR SEASON 1918-1919

Like In San Francisco The Home For A Symphony Orchestra Represents The Big Problem---
Changes in Personnel Necessary For Better Standard of Performances---French
Horns, Flutist and Bassoon Specially Good---Conductor
Spargur Praised For His Devotion

By WALTER ANTHONY

Seattle, June 6, 1919.

Almost simultaneously with the arrival of this letter in San Francisco, Seattle will have completed her symphony series and will have begun plans for the 1918-19 season, for though, like San Francisco, the housing of the big orchestra is the besetting problem, there is no disposition on the part of Seattle supporters of symphony to relax their efforts in music's behalf. The deficit for the past season was underwritten before ever the concerts began, and next year's deficit will be similarly cared for in advance of the opening date.

It was hoped that the symphony orchestra might move to the Metropolitan Theatre, where a larger auditorium and better acoustics would be a decided advantage, but dates could not be arranged with sufficient elasticity to accommodate the theatrical bookings at that play house, which bookings, it seems, will be more continuous and attractive than for awhile was thought probable; practically the same list of dramatic shows being booked for Seattle at the Metropolitan as will visit Gottlob and Marx Columbia Theatre in your city.

So, to the keen disappointment of local music patrons, the Masonic Temple, with its flat floor, its obstructing pillars, its formidable echoes and its uncomfortable seats, will have to be utilized, though this may not be an unmixed evil since it will serve more and more forcibly to bring home to Seattle the obvious fact that it needs an auditorium large and kindly enough in its acoustical aspects, to invite the celebrities of musicland from abroad, and encourage celebrity at home.

Certain changes in the orchestra's membership are vitally essential to the betterment of its standards under the direction of John Spargur, who has a contract for two years more at the head of the local orchestral institution.

A New American Melody Ballad

"When You Look in the Heart of a Rose"

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tution. The string section must be improved, particularly in the first division. The clean effectiveness of the concert master and the assistant concert master, Albany Ritchie and Francis Armstrong, respectively, is a virtue dissipated in the faulty bowing and decrepit intonation of a very few of those who sit behind this excellent team of leaders. In certain departments, however, the orchestra is comparable with any anywhere. The brass is splendid in its French horn division, and the wood-winds enjoy an artist flutist and an artist at the head of the resonant bassoons. In short there is the nucleus here of a symphony orchestra that will compare well in personnel with the best of the country's symphonic institutions. A growing appreciation of the value of a symphony orchestra as a civic institution with commercial and industrial significance in the city's assets, will see to it that the standard of excellence be constantly advanced.

John Spargur was brought to Seattle by Henry Hadley when the latter took the baton and for a few seasons waved it through much dissonance until he went to San Francisco to assume similar relations there. Spargur had been Victor Herbert's concert master and solo violinist. He is thoroughly grounded in the routine of orchestral direction, is impelled by mighty enthusiasms and it is due almost entirely to his devotion, initiative and persistence that the orchestra weathered the storms that preceded and followed the advent and departure of Mr. Hadley.

Impetus was also given the community song movement by the arrival here last week of Alexander Stewart, whose representation of the War Camp Community Service promises to put Seattle on a par with other cities on the coast as a conservator of music among the people. Until his advent the community singing here was under the direction of a committee of the Chamber of Commerce, which committee is now being merged with the Community Service experts and a song director is expected here within a week to begin a live campaign. Special efforts will be made to interest the workers in the great ship building plants in the Puget Sound area, a task to inspire the imagination of any man these days!

An artistic impulse of vital importance is promised

at the Cornish school of music, one of the biggest institutions of musical learning in the west, and though it is hardly a musical impulse, it is so closely related to music that a music journal may well give the subject space. Maurice Browne, founder of the Chicago Little Theatre, an authority on the drama of international importance and of whom William Lyon Phelps, in his recent book, "The Twentieth Century Theatre," said that he had quickened the intellectual life of Chicago (Herculean accomplishment!) Mr. Browne, with his brilliant wife, has been engaged for a between-seasons course at the Cornish school and students of the dramatic art are now being assembled from all over the Northwest and Canada, eager to take advantage of his presence for a period of study. The practical results of this tuition will be revealed at the Wilkes theatre (which bears the same relation to Seattle that the Alcazar does to San Francisco or the Morosco to Los Angeles), next September when a series of literate and modern plays will be presented employing the pick of the Browne students with the pick of the Wilkes players in matinee performances.

Meanwhile the music work at the University is undergoing a process of expansion with summer lectures and classes on music by Mrs. Van Ogle and others. Some of the lectures are of a popular nature and are open to the general public, while others are technical courses open only to enrolled students. Plans have been completed and the money appropriated for the erection of a suitable auditorium at the University, where music and dramatic presentations may be given on a large scale. Thus it is seen that Seattle is awake to the importance of music and that she will soon be reckoned a cultural force of eager and effective impulses in this great land of the Northwest, where, at this time of the year, the sun doesn't set till after nine at night and nature is in her evergreen best.

WALTER ANTHONY.

FERNAND AMANDES, BARITONE, LOCATES HERE

Having studied and sung in numerous cities both western and eastern, the young baritone, Fernand Amandes, determined while in military service that the ideal city in which to live and work is San Francisco. He was recently discharged from service in France, where his practical knowledge of languages made him valuable as interpreter, and is now settled in San Francisco, where he is vocalizing and working up an elaborate repertoire of recital and oratorio material for which he is already being booked in the early fall.

Mr. Amandes is well known in the East, where he has appeared frequently in various French and Italian opera companies, singing with success the parts of Silvio (Pagliacci), Sir Henry Ashton (Lucia), Toreador (Carmen), Valentine (Faust), Mercutio (Romeo and Juliette), etc. Immediately before joining the colors he was a favorite soloist at the Sunday evening concerts on the Steel Pier, Atlantic City. While training at Camp Kearny, a song recital by Mr. Amandes at the San Diego organ pavilion, was one of the striking events of the local season.

SERGEI RACHMANINOFF VISITING HERE

Sergei Rachmaninoff, the famous Russian composer and pianist, is visiting friends in San Mateo. He came here from Los Angeles where he spent a few weeks' vacation and possibly will remain here for a short time. Mr. Rachmaninoff is only here on a rest tour and will not appear in public. He has been booked for a number of piano recitals in the East during the coming season.

Mrs. Matilda Wismer, the well known vocalist, and mother of Hother Wismer, violinist, recently recovered from a serious illness which confined her to the hospital for six weeks. At one time she proved so low that hope almost had to be abandoned. However, she is now sufficiently recuperated to be home again, and her many friends will be pleased to hear of her recovery.

SAN MATEO MUSIC FESTIVAL

R. Festyn Davies, the virile choral director, who was for so long a time song leader at Camp Fremont, and whose splendid work became so well known, is the director of the Peninsular Choral Society of San Mateo, which will give a Music Festival in the San Mateo High School Field on Sunday afternoon, June 29th, at 2:30 o'clock. Mme. Christine La Barraque, the distinguished soprano, will be the soloist. Mrs. J. B. Casserly, president and accompanist of the society, who has done so much for music in this district, will also take part in the program. Mrs. Casserly is very enthusiastic about the excellent work that is being accomplished by Mr. Davies and feels that he should be induced to remain here and organize a great big festival chorus. The San Mateo organization has now two hundred members, and many more have expressed their intention of joining next season, among these being some prominent San Francisco singers. On this occasion a miscellaneous choral program will be presented, and it is the intention of Mr. Davies to give one of the great oratorios soon.

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MUSICAL ACTIVITIES IN NEW YORK

Sale of Century Theatre Will Not Affect Opera—The Bach Festival at Bethlehem. American Guild of Organists. More About Alcohol and Art

New York, June 15.—The Equitable Trust Company, representing the bond holders, have started to foreclose a \$1,750,000 mortgage on the Century Theatre. The New Theatre, as it was named originally, was planned to be the American prototype of the Comedie in Paris and was to produce classical and modern plays and give two nights of opera a week. Among those interested with Otto Kahn and W. K. Vanderbilt in the construction of the theatre, on which more than \$2,000,000 was spent, were the late J. Pierpont Morgan, E. H. Harriman, George F. Baker, H. C. Frick, Jacob H. Schiff and Colonel John Jacob Astor.

Morris Gest, the present manager, issued a statement saying that a sale would not affect his lease for three years, or the musical productions he has in view.

"I am going right ahead with my plans for the season undisturbed," stated the producer. "The 'Midnight Whirl' will continue throughout the summer in the Century Grove. Then on August my partner, F. Ray Comstock, and I will present the second or 'costume' and I will present the second or 'costume' edition of 'Chin Chin Chow,' with new settings brought from London. In November will come our production of the Parisian success: 'Aphrodite,' a spectacle employing more than 300 persons and with elaborate costume and scenic effects. This will run until February, when Oscar Asche will come from London to supervise our production of his new play, 'Mecca,' an Oriental spectacle."

The fourteenth Bach festival by the choir of two hundred and fifty voices at Bethlehem, Pa., included a program of eight cantatas rendered at Lehigh University. The accompaniment was by members of the Philadelphia orchestra, with T. Edgar Shields as organist, and J. Fred Wolfe, conductor. The soloists were Mildred Faas, of Philadelphia, and Florence Hinkle, of New York, sopranos; Emma Roberts and Merle Alcock, of New York, altos; Nicholas Douty, of Philadelphia, tenor, and Capt. Charles Trowbridge Littmann, of Washington, bass.

The chorales were played by the Moravian trombone choir from the tower of the Packer Memorial Church on the university campus.

Among those at the festival were Charles M. Schwab, Mme. Marcella Sembrich, James M. Beck, Adolph C. Miller, Annie Nathan Meyer, Mrs. Sigmund Spaeth, Miss Kitty Cheatham and J. Watten Erb, of New York; Henry C. Flower, of Kansas City; Dr. Richard C. Cabot, of Boston; Andrew F. West, dean of Princeton University, and Dr. R. M. Gummere, of Philadelphia.

Sixteen States and Canada were represented at the festival by musicians.

Josef Lehevinne, the Russian pianist, who has been interned in Germany throughout the war, has cabled his manager, Loudon Charlton, that he is sailing for America in September. He has been absent from this country six years.

Hermann Jadower, the Russian tenor, who was at the Metropolitan some years ago, will come to America next season and appear in concert and opera with the Chicago Opera Company, singing such roles as Aphrodite, Monna Vanna, Faust, Boheme, and will probably create the leading tenor role in De Koven's new opera Rip Van Winkle.

A dispatch from Rome says: "Consternation was created at a concert in Turin while the orchestra was playing a Beethoven symphony, when the conductor, Toscanini, in an access of fury at some mistake made by the second violin, hit him with his directing baton, and then with his fist over the head. The incident caused considerable excited comment."

Toscini must be getting ready to return to New York as one of the directors of the Metropolitan Opera House. Next we shall read a denial that he actually hit the second violin—merely threatened to do so.

At the annual meeting of the American Guild of Organists in the Hotel McAlpin the following officers were elected: Warden, Clifford Demarest; sub-Warden, Gottfried H. Federlein; general secretary, Miles I. A. Martin; general treasurer, Dr. Victor Baier; registrar, Edward Shippen Barnes; librarian, H. Brooks Day; auditors, Frederick Schlieder and Clement R. Gale; chaplain, the Rev. Dr. William T. Manning; council, J. Warren Andrews, Dr. William C. Carl, S. Wesley Sears, Frank Wright and Dr. Clarence Dickinson. The treasurer's report by Dr. Baier showed a balance on hand of \$5,100. Mr. Hedden gave a fine account of the examination activities and said there would be an increase in the number of candidates this year, examinations being held in eighteen centres. Everett E. Truette, dean of the New England Chapter, was present and read a report of the activities and work of the New England Chapter. The Western New York Chapter was represented by the Dean, Norman Nairn.

The Cort Theatre is to have Spanish Opera under the management of L. Mosquera. This organization appeared at the Park Theatre last April. For the week beginning tomorrow evening, this company will present The Merry Widow in Spanish. It is said that the singers who will appear in the revival of this popular operetta have sung the score in Spain, Cuba and Mexico to the number of four hundred performances. The cast will include Miss Adeline Vehl, Miss Isabel Marqueti and Manuel Noriega.

Jules Daiber announces that he has secured Louisa Tetrazzini for an extensive concert and operatic tour in the United States during the season of 1919-20. Her

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first appearance will be at the New York Hippodrome early in November. Mme. Tetrazzini has not been here since before the war.

Alessandro Bonci, Italian lyric tenor, will come to America next season for a concert tour and will appear with the Chicago Opera Company in Chicago, New York and other cities.

Mr. and Mrs. John J. Jordan announce the engagement of his sister, Miss Mary Jordan of 500 West End avenue, to Lieutenant Colonel Charles Clement Cresson of the Judge Advocate Department, U. S. A., now stationed in Washington, D. C. Miss Jordan is a contralto, formerly of the Century Opera Company, and at present soloist of the Lafayette Avenue Presbyterian Church in Brooklyn and of the Temple Emanuel of this city. Colonel Cresson is the son of the late Colonel Cresson, 1st Cavalry, U. S. A., and Adelia Van Derlip of San Antonio, Texas. He is a graduate of Princeton, Class of '95 and of the New York Law School, class of '97.

Henry T. Finck, musical editor of the New York Evening Post says: "John C. Freund, the editor of Musical America, is one of those who are convinced that the prohibition of alcohol will be followed by an attempt to forbid tobacco and other things, including, finally, theatres, music and the movies. There are people who smile at this; but, says Mr. Freund, we must not forget that back of this movement are multi-millionaires, determined, if money will do it, to put the thing through. It isn't reform they are aiming at. They are absolutely against music, art, drama, in any form. So wake up, ladies and gentlemen of the musical world. Join the Musical Alliance and fight the Puritan Peril."

Gavin Dhu High.

WOLFSOHN BUREAU'S SPLENDID ARTISTS

As is usually the case a marked percentage of the finest musical offerings that California is scheduled to enjoy during the coming musical season is being booked in the West through the efforts of the famous Wolfsohn Musical Bureau, of which A. F. Adams is the proprietor, and Richard Copley, assistant manager. Through their western representatives, L. E. Behymer, of Los Angeles, and Selby C. Oppenheimer, of San Francisco, this famous bureau is arranging to send to the Coast Albert Spalding, the noted American violinist, Jascha Heifetz, the greatest violinistic sensation the world has ever known, Lambert Murphy, America's most popular tenor and Merle Alcock, the eminent contralto, who will appear in joint recitals, and the wonderful contralto, Sophie Braslau, one of the leading stars of the Metropolitan Company.

Spalding has just returned from his war service, where he was decorated for bravery on the Italian front. While with the Italian armies in the role of aviator, he gave liberally of his art and played his beloved instrument at numerous occasions for the benefit of the allied cause. Of Heifetz much has been written and Californians are anxiously awaiting the arrival here of this superb genius. Lambert Murphy has long held a position of high esteem among American singers, and his phonograph records have made him a household favorite. Merle Alcock will be remembered as the contralto who created no end of a sensation when she appeared as soloist under Walter Damrosch in the Margaret Anglin performances at the Greek theatre in Berkeley. Together these two consummate artists will present programs of rare distinction. Of Sophie Braslau too much cannot be written, she is one of the most gifted of the younger American singers and holds the place of foremost contralto at the famous Metropolitan. Hers is a voice of supreme beauty and velvety sweetness. These artists will all appear in recital during the 1919-1920 season in San Francisco under Selby C. Oppenheimer's direction, and they are being generally engaged as Star features by all the music clubs in the interior cities.

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THE NASH ENSEMBLE

The Nash Ensemble will give its sixth and last concert of the season in the St. Francis Colonial ballroom, on Friday afternoon, June 27th, at 2:15. The program will include the first presentation in San Francisco of two interesting works, the Suite Orientale for piano, flute and viola, by the French composer, Bonis, and the Duos for flute and violin, by Kotek. Miss Carolyn Augusta Nash will play the Ballade et Polonaise for violin solo by Vieuxtemps, with Sigismondo Martinez as accompanist. The flute parts will be interpreted by Brooks Parker and Arthur Stephan will play the viola in the Suite Orientale and in the Trio by Reinecke, which will conclude the program.

MUNICIPAL ORGAN RECITAL

For his organ recital Sunday evening at the Exposition Auditorium, beginning at 8:30 o'clock, Edwin H. Lemare offers the following program of favorite celebrated compositions: Prelude and Fugue, Great A minor (Bach); Quis Est Homo, from Stabat Mater (Rossini); Rondo Capriccio (Lemare); Peer Gynt suite (Grieg); Euryanthe Overture (Weber). Selections on the harp will be given by the assisting artist, Marie Hughes Macquarrie, as follows: Prelude (Donizetti-Label); Spanish Dance (Tedeschi); and melody of Irish airs.

JOSEPH GEORGE JACOBSON CLUB

At the last monthly meeting of the Joseph George Jacobson Club, on Friday, June 13th, at the studio of Mr. Jacobson, the following program was rendered by some of the members: Toccata, D minor (Bach); Gavotte, G minor (in form of an Octave-Study) (Bach-Hugo Mansfeldt); Romance (Liszt-Hugo Mansfeldt); Joseph George Jacobson; Lecture on Bach's Works, Miss Lorette Roumiguie; Fugue No. 10 (Bach); Etude, Op. 25, No. 7 (Chopin); Miss Lorette Roumiguie; Prelude No. 8 (Bach); Rondo Capriccioso (Mendelssohn); Miss Krecenz Voll; Fantasia, C minor (Bach); Erotik (Grieg); Miss Gertrude Gerdau; Fantasia chromatique (Bach); Etudes, Op. 25, Nos.

1 and 9 (Chopin); Mrs. Idelle Ruttencutter; Prelude No. 21 (Bach); Ballade, C minor (Chopin); Miss Henriette Roumiguie.

LUIS A. ESPINAL OPENS STUDIO

Luis A. Espinal, a vocal pedagogue of national reputation, has opened a studio in the Kohler & Chase Building, Room 407, and is meeting with that instantaneous success which any truly worthy teacher of vocal art always enjoys here. Mr. Espinal arrived from New York a few weeks ago, and already is teaching a splendid class of pupils who are enthusiastic over the conscientious and unquestionably scholarly mode of instruction Mr. Espinal gives them. This distinguished pedagogue, while not so well known on the Pacific Coast, has established for himself an enviable reputation among a certain serious clientele in the East, and has become in demand by reason of his uncompromising attitude toward attaining artistic results. He teaches the pure bel canto and insists upon his pupils singing absolutely correct before he permits them to proceed to something else. In other words, he is a conscientious teacher who is bound to attain results, and serious students will make no mistake to partake of his advice.

ANOTHER MINKOWSKY PUPIL

Miss Lillian Tovin, dramatic soprano, scored a decided hit at the Exposition Auditorium on Sunday evening, June 15, when she was the soloist at the Municipal Organ Recital. She sang an aria from Cavalleria Rusticana and made such an impression upon her audience that she was twice recalled. She exhibited a fine, ringing voice of unusual power and compass which she used in a manner to attain most artistic results. Miss Tovin has been studying with Minkowsky for some time and will leave for New York where she will be able to take advantage of numerous opportunities to sing in opera. She not only possesses a splendid voice and sings with temperament and intelligence, but adds thereto a personal charm that will be quite a factor in her eventual success.

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PROGRAM READY FOR TEACHERS' CONVENTION

Program Committee With an Energy and Industry
Worthy of Commendation Has Compiled Varied
Program for Five Days' Session

The Pacific Coast Musical Review is more than pleased with the energetic and prompt work that is being accomplished by the program and publicity committees of the San Francisco Music Teachers' Association, both of which committees have already furnished the press with the official program of the event. The first two days, Saturday, July 5th, and Sunday, July 6th, are exclusively devoted to receptions and concerts. Early Saturday morning the delegates will be tendered an official reception at the Fairmont Hotel, during which a program will be presented by Mrs. M. E. Blanchard, contralto, and the Misses Leone Nesbit, pianist, Helen Colburn Heath, soprano, and Miss Mary Pasmore, violin. On Sunday morning the delegates will attend the various churches to hear special music, and in the afternoon there will be a concert at the Palace of Fine Arts which will be entirely devoted to compositions by California composers. On Sunday evening at the Exposition Auditorium, Edwin H. Lemare will give an organ recital, and Arthur Farwell's Chant of Victory, for a chorus of 250 voices, baritone solo, two readers and the entire audience en masse will be presented for the first time anywhere.

On Monday morning, July 7th, at the Fairmont Hotel, will be the real beginning of the business session of the Convention, which will be inaugurated at nine o'clock with an address by President Arthur Farwell of the San Francisco Music Teachers' Association and responded to by President Sofia Newland Neustadt, of the



ALBERT SPALDING

America's most famous violinist, who will give a series of recitals in California during December, under the Oppenheimer-Hehmer combination management. Spalding will be soloist on many Club Courses throughout the State

Music Teachers' Association of California. At 9:30 Miss Elizabeth Simpson will give a lecture and recital of eighteenth century piano music. At 10:15 Albert Elkus will preside at the piano round table. At 11:15 there will be a recital by members of the Santa Clara Music Teachers' Association, who will include: Homer Pugh, tenor, Miss Margaret Fischer, violin, and Mrs. Elizabeth Cook-Hughes, piano. At two o'clock in the afternoon will take place a chamber music recital by the Savannah String Quartet, at which will be presented a String Quartet by Dohnanyi and a Quintet by Dvorak. Marion Vecchi will sing a group of songs. At 3:15 Mrs. Nellie Strong Stevenson will deliver an address on Library Extension. At 3:45 Mrs. Nellie Strong Stevenson, pianist, and Miss Amy Holman, contralto, will give a piano and song recital. At 4:45 Miss Florine Wenzel, of Sacramento, will speak on The Benefits of Belonging to a Local Organization. At 8:15 the following members of the Los Angeles and San Diego Music Teachers' Associations will give a concert: Mrs. Alfred Beatty-Allen, soprano, John Smallman, baritone, Devol Sanders, violin, Mrs. Halbert Thomas, piano, and Edward Schlossberg, piano. All meetings and concerts, unless otherwise specified, will take place in the Fairmont Hotel.

On Tuesday morning, July 8th, at nine o'clock, William Edwin Chamberlain will preside at a round table on voice production. At ten o'clock there will be a concert by the following members of the Sacramento Music Teachers' Association: Miss Hazel Pritchard, piano; Mrs. William Friend, soprano; Miss Ruth Pepper, accompanist. At 10:45 interesting addresses on Community Singing will be delivered by Alexander T. Stewart, Wallace Moody, and Arthur Farwell. These addresses ought to be among the most interesting features of the convention, for they are being delivered by men with practical experience and a deep insight into the value and importance of this phase of American musical life. At 1:30 in the afternoon, the delegates

will be in Berkeley to attend a performance of Esthetic Dancing, accompanied by a quintet of woodwind instruments, at Faculty Glade of the University of California. No doubt this will be one of the most enjoyable and entertaining events of the convention. At 2:30 a song recital will be given at Wheeler Hall. At 3:30 o'clock, also at Wheeler Hall of the University, addresses on Public School Credits will be given by H. B. Wilson and Will Woods, while Cora Jenkins will speak on The Musical Education of the Child. At 5:30 there will be a dinner and entertainment in honor of the delegates at the Faculty Club. At 8 o'clock there will be a concert at the Greek Theatre, during which a vocal quartet will sing the famous Love Songs by Brahms, Signor Antonio de Grassi, violinist, and Charles Mallory Dutton, pianist, will play violin and piano compositions, and Paul Steindorff will direct choruses from the Elijah.

On Wednesday morning and afternoon there will be business meetings, while in the evening a banquet will be given at the Hotel Fairmont, with Mrs. Cecil Mark as Toastmistress. Now, this is what the Pacific Coast Musical Review calls a sensible convention program. It is the best ever given by the Association. It has variety of music, lectures, recitals, and not too much of either. An entire day is devoted to business meetings. Much interesting material is being used in discussions of musical problems. We sincerely hope that Chairman Savannah's excellent judgment in program building will not be permitted to suffer by injudicious changes at the latest hour. The program should be given as it stands now, and if so the Ninth Convention of the Music Teachers' Association of California will go down in the history of the Association as one of the best ever given. We will not conclude this article without calling attention to the excellent work Mrs. Alice Kellar Fox is doing as Secretary of the San Francisco Music Teachers' Association, and also as chairman of the publicity committee. Her duties are many and varied, and few people would be willing to undergo the inconveniences connected with supplying the press with material and getting everybody hurried up so that news can be had. Mrs. Fox is doing excellent work and we know the Association appreciates her fine efforts.

Y. M. C. A. DOES FINE WORK IN FRANCE

In refutation of some of the recent criticism of the Y. M. C. A., which, by the way, is beginning to fall of its own weight, we hear splendid reports of the activity of this organization all over France among the soldiers. This is particularly true of the musical and dramatic entertainments and athletic program.

N table among the recent entertainments, given in Paris, was the great artists' concert given at the Sarah Bernhardt Theatre on the afternoon of April 29th. This affair was literally given by Sarah Bernhardt and her friends, including such eminent artists as M. Edmond Clement, of the Opera Comique; Mlle. Lapeyrette and M. Delmas, of Paris Grand Opera; Mlle. Roch, of the Comedie-Francaise; and others equally well known. The orchestra was the Paris Grand Opera Orchestra, under the direction of M. Ruhlmann.

This is unquestionably one of the finest things that has been given to the boys in France since the beginning of the war, and, in addition, two recent organ recitals, one at the Church of St. Sulpire, by M. Ch-M. Widor, on the 5th of May, and the other at the Church of St. Augustin, by M. Eugene Gigout, on the 8th of May, also given under the auspices of the Religious Work Department of the Y. M. C. A.

PURPOSE OF SCHOOL CREDIT PIANO COURSE

We stand at the entrance to a new era in piano instruction. The piano teacher, who has been a free lance up to the present, is now to be given a definite place in the school system. In return, however, he must conform to the pedagogical principles which that system has established.

Foremost among these principles is the dictum that the student's work must be planned out, graded and standardized. To aid the piano teacher in this emergency, the School Credit Piano Course has been compiled, with the further object of reconciling the interests of the school with those of the private teacher.

In order that it may fit into the school system, the course is divided into seven years, each consisting of thirty-six lessons, one for each week of the school year. In these lessons the subject is developed progressively, with each new point given practical application as it is reached. Provision is made in each lesson for testing and grading the pupil's work and also for recording his practice.

In the interest of the instructor, the course dwells especially upon those fundamental details which must be thoroughly presented to all pupils alike. Otherwise the teacher has full liberty to curtail or amplify the materials given. Further aid in interpreting the lessons is furnished in the Teachers' Manual, which accompanies the lessons for each year.

The typography of the lessons has been planned so that the pupil's attention may be especially drawn toward the salient points; while pertinent illustrations of the text are numerous. The lessons are issued on the loose-leaf system, so that the pupil is given a new lesson-sheet each week. Thus the joy of accomplishment is emphasized and the tedium of a bulky instruction book is avoided.

Since the leading aim of the editors has been to lay the foundations of competent musicianship, certain subjects are emphasized which are not ordinarily included in piano instruction, but which are permitted through the saving of time that results from the use of a textbook.

First in order of subjects is the construction of the instrument. Notation, the next subject, is developed progressively, and only according to the demands of the music that is given. By the end of the first year the pupil should arrive at an understanding of most of the



CECIL FANNING

The Distinguished American Baritone Who Will Sing the
Title Part in Elijah at the Greek Theatre
This (Saturday) Afternoon

elementary symbols. During this year, too, he is given various exercises in writing, as well as reading notes.

Technic is presented in two types of exercises, the first dealing with fundamental gymnastic practice and the second with exercises preparatory to the principal piece in the lesson. Transposition of the exercises in technic and in harmony is constantly required.

A focal feature of each lesson is the Study Piece. These pieces have been chosen primarily for their musical value from the works of both classic and modern writers. The composer and the form of each piece are given special attention, while all expression marks are defined and pronounced.

Harmony is developed in its relation to the keyboard, to which each new principle or chord formation is immediately applied. Better appreciation of the composition studied is insured by the analysis of important chord-progressions.

Perhaps the most vital element of all, however, is the Ear Training, which is a feature of each lesson and which is mainly occupied with short phrases derived from other materials in the lesson.

A supplementary composition in each lesson provides for Sight Reading, for which careful directions are given.

The pupil's practice is regulated by frequent suggestions, and the lesson work is summed up in the final section of the lessons. This work includes definite assignments for memorization.

In presenting the School Credit Piano Course as above outlined, the editors earnestly invite the co-operation of the public in assisting their labors by suggestions and criticisms. It has been their aim to produce a text that is at once broad in its outlook, elastic in its application, moderate in price, easily obtainable in part or as a whole, and available for unrestricted use by teachers of all sorts and conditions. How far they have succeeded in realizing these ambitious ideals, it remains for the musical public to determine.

THE GONDOLIERS TO BE GIVEN IN OAKLAND

California Production of Gilbert and Sullivan's Comic
Opera "Gondoliers," Lake Merritt, Oakland,
July 30, 1919, For Benefit of Community
Placement Bureau and War Veterans

"The Gondoliers," Gilbert and Sullivan's famous comic opera, will be produced by the California singers on the waters of Lake Merritt, on the evening of July 30th, for the benefit of the Community Placement Bureau and the War Veterans of Alameda County.

It is planned to make the production both a magnificent spectacle and an artistic triumph. The opera will be staged on an immense floating barge near the shore of the cove at the north end of the lake. At this point a natural amphitheatre is formed by the sloping lawns of the cove shore and an engineer has reported that ten thousand persons can be comfortably seated. Specially built gondola boxes, shore boxes and stands will be built for the performance.

The setting will represent a Venetian portico with canals and palaces in the background. Using the heavy foliage of the many trees, the water reflections and other natural advantages of the location a newly invented projection machine for color shadowgraphy will produce magical color effects that will surpass anything yet attempted in the West.

The costumes will be designed by Norman Edwards of the San Francisco Institute of Fine Arts, a designer of colors whom critics hold to be supreme in his field on the Pacific Coast. Anita Peters Wright will be mistress of ballet. Under her direction will be interpolated between the acts of the opera a Harlequinade designed to represent a Venetian carnival scene with masked pierrots and pierrettes. Frederick Schiller will direct the opera and George Lask, known to opera goers since the old Tivoli days, will act as stage manager. The names of principals will cause a sensation when they are announced. Jesse Robinson is chairman of the civic committee in charge of the production.

BIG ATTENDANCE AT BACH FESTIVAL

All Attendance Records Were Broken at Fourteenth Bach Festival in Bethlehem, Under the Masterly Leadership of Dr. J. Fred Wolle

Bethlehem, Pa., June 6.—All attendance records have been broken at the fourteenth Bach Festival which opened at Lehigh University to-day with a congregation of music lovers from sixteen States and Canada. Under Dr. J. Fred Wolle, Conductor, the Bach Choir of two hundred and fifty voices to-day gave a program of eight cantatas. The accompaniment was by members of the Philadelphia Orchestra and T. Edgar Shields, organist. The soloists are: sopranos, Mildred Faas, of Philadelphia, and Florence Hinkle, of New York City; altos, Emma Roberts and Merle Alcock, of New York City; tenor, Nicholas Douty, of Philadelphia, who has sung at every Bach Festival; bass, Captain Charles Trowbridge Tittmann, of Washington, D. C.

The chorales played by the Moravian Trombone Choir from the top of the lofty stone tower of Packer Memorial Church on the University Campus, served as a beautifully impressive announcement of the opening of each session of the Festival. The Trombone Choir has been an institution in the Moravian community of Bethlehem for more than one hundred and sixty years. The cantatas of to-day's program present the two-fold aspect of a peace celebration and a memorial festival. As an In Memoriam for American soldiers who have given up their lives in France, Dr. Wolle selected the cantata, O Teach Me, Lord, My Days to Number. The peace theme is represented in the opening cantata, The Lord is My Shepherd, and in various other cantatas with their emphasis upon peace and gratitude. There is a special interest in the cantata The Lord is My Shepherd, as it is the first time the Bach Choir has sung this composition and it is probably the first formal presentation in this country.

Bethlehem's record of first American renditions includes Haydn's Creation in 1811, Haydn's Seasons in 1834, Bach's, St. John Passion, in 1888 and Bach's Mass in D minor in 1900. As is customary at all Bach Festivals, the audience rose and joined in the singing of the chorales. To-morrow's session at 2 p. m., and 4:30 p. m., will be devoted to the Mass in B minor, Bach's greatest work. This will be the twelfth rendering of the Mass by the Bethlehem Choir.

Among the notable attendants at the Festival at Lehigh are Charles M. Schwab, the chief financial guarantor of the Bach movement; Mme. Marcella Sembrich, the operatic soprano, Captain Richard Aldrich, music critic of the New York Times, Hon. James M. Beck, Adolph C. Miller of the Federal Reserve Board, Dr. Richard C. Cabot of Boston, Dean Andrew F. West of Princeton University, Annie Nathan Meyer, of New York, Mrs. Sigmund Spaeth, of New York, Mrs. Greenfield Sluder of St. Louis, Mo., Miss Sara Hitchcock, of Nashville, Tenn., Henry C. Flower, of Kansas City, Mo., J. Warren Erb, conductor of the Christian Science Choir, of New York City, Miss Kitty Cheatham, of New York, and Dr. R. M. Gummere, of Philadelphia.

THRONGS WILL HEAR "ELIJAH" AT BERKELEY

Madame Ernestine Schumann-Heink, the greatest of contraltos, and accorded by many the place of the world's greatest singer, has arrived at Berkeley to participate in the final rehearsals for the mammoth Elijah performance that will be directed in the Greek Theatre this Saturday afternoon, by Paul Steindorff, the choragus of the State University. Madame Schumann-Heink is cast in the exacting role of the Angel in the biggest of all Mendelssohn oratorios, and while the wonderful singer has had previous experience in the noted amphitheater, its special fitness for today's venture appealed to her quite anew, as she entered its classic portals soon after her arrival. Could there be a more fitting place for so beautiful a thing as Elijah, was her first exclamation. Madame has sung the role numerous times, but this will be her first essay away from the Atlantic seaboard, and under the clear blue California sky her enthusiasm knows no bounds.

Cecil Fanning, whose recent American tour has but confirmed the high impression in which he is held in this country, is also on hand and his interpretation of the name part in the Mendelssohn work will reveal him at his best. Other arrivals include Frank La Forge, the eminent pianist and accompanist, who will preside at the piano for Madame Schumann-Heink in the following concert numbers which will precede the rendering of the oratorio: Recitative and aria, Vitellia, from the opera Titus (Mozart), My Heart Ever Faithful (Bach), When Two That Love are Parted (Secchi), Home Road (Carpenter), Taps (Pasternack), When Pershing's Men go Marching into Picardy (J. Rogers). Orchestral numbers rendered by the full symphony orchestra of seventy under Steindorff's baton will also be included in the concert first part.

The Elijah participants will include besides Madame Schumann-Heink and Fanning, a triple quartet headed by Marie Partridge Price, soprano, Lawrence Strauss, tenor, Lowell Redfield, Elfrida Steindorff, Ilugh J. Williams, Ethel Lee and others. A chorus of three hundred and the orchestra will bring the actual participation to over five hundred in the great ensemble. The rendition of the oratorio will be the most important musical event in a decade for California and will be witnessed by music lovers from every section of the State. The advance sale is unprecedented for the interest therein, and but a few places remain unsold in the sections allotted the advance sale offices, but a few sections have been withheld for sale at the Greek theatre ticket offices to-day, thus obviating disappointment to late comers.

VICTOR DE GOMEZ WILL SPEND SUMMER HERE

After Nearly Three Years Absence from the Scene of His Earliest Triumphs Now Distinguished 'Cellist Renews Old Friendships

Victor de Gomez, accompanied by his charming wife, who is so well known here as an unusually skillful violinist, arrived in San Francisco on Thursday of last week, after an absence of three years in the East. Mr. de Gomez will be pleasantly remembered as a member of the San Francisco Symphony Orchestra, 'cellist of the San Francisco Quintet Club, now the Chamber Music Society, a soloist of the highest artistic achievements and organizer of the unforgettable Panama-Pacific International Exposition Orchestra. After having conquered for himself an enviable reputation in the far West, Mr. de Gomez left for New York in 1916, and for a time acted as New York representative of the Pacific Coast Musical Review, in which capacity he wrote a series of delightful letters that were admired for both their news value and the splendid literary style in which they were written. Among Mr. de Gomez' most notable achievements as a musical journalist were his interesting interview with Percy Grainger and his exhaustive critical analysis of Eddy Brown's playing, both of which articles have since been verified in their artistic judgment by the visits of these artists, who at the time of Mr. de Gomez' writing, were not known on this Coast, and whose subsequent successes were partially due to Mr. de Gomez' missionary work.

Victor de Gomez had not been in the East very long when his superior accomplishments as 'cellist were recognized. His reputation quickly spread until Leopold Stokowsky, the distinguished conductor of the Philadelphia Orchestra sought him out and asked him to become a member of that famous institution. In a recent conversation with Ferdinand Stark of this city that astute musician and excellent judge of orchestras, assured us that the Philadelphia Orchestra is beyond question the greatest symphony orchestra in this country, and he has heard them all. Mr. de Gomez held a prominent position with this organization for three years, during which time he established a reputation as a soloist of the first rank in the principal Eastern cities. Mr. de Gomez recently resigned from the Philadelphia Symphony Orchestra to become principal 'cellist of the new Cleveland Symphony Orchestra of which Nikolai Sokoloff is the conductor. The esteem in which Victor de Gomez was held by Leopold Stokowsky may best be gathered from the following letter written by this eminent musician to Mrs. Adele Prentiss Hughes, manager of the Cleveland Symphony Orchestra.

"We are very sorry to lose de Gomez, as he was one of the best artists in the orchestra. However, it is some consolation (though not so very much ! !) that our loss is your gain." While in Cleveland Mr. de Gomez will also be 'cellist of the Cleveland String Quartet, which will be supported by the Musical Arts Association of Cleveland in conjunction with the orchestra. Indeed Mr. de Gomez' visit to the Pacific Coast is due to his membership in this quartet, which will prepare next season's repertoire during July and August at the magnificent home of Mrs. J. B. Casserly in San Mateo.

Indicative of Mr. de Gomez' success in Philadelphia, the following article appeared in the Evening Ledger of April 26th, just prior to his departure for Cleveland and the Pacific Coast:

Philadelphia's musical community is losing a valuable member in the removal from this city to Cleveland of Victor de Gomez, the 'cellist. Mr. de Gomez leaves our orchestra to become solo 'cellist of the Cleveland Orchestra and will also be the 'cellist member of the string quartet of Nikolai Sokoloff, the conductor of the Cleveland organization. Mr. de Gomez came here three years ago to become a member of the Philadelphia Orchestra, taking the position in the 'cellos formerly held by Hans Himmer. Previously to this he was a member of the San Francisco Orchestra and was the original 'cellist of the Chamber Music Club, of that city, the leading organization of its kind on the Pacific Coast. He is American both by birth and by musical training, and during his short stay in Philadelphia has taken an active part in its musical life. With Frederick Cook he organized the Cook-de Gomez String Quartet, which body, with Andre Maquarre and Anton Torello, this season made up the Maquarre Sextet, which made so favorable an impression at the Chamber Music Association's last concert. For his personal and intellectual qualities, as well as his musicianship, Mr. de Gomez is the type of musician that reflects credit upon the city as an art center, and his leaving is a distinct loss.

During this summer Mr. de Gomez will accept a limited number of advanced pupils. Information regarding this summer course may be obtained from Mr. de Gomez at his Piedmont studio, 221 El Cerito avenue, Piedmont. Telephone Piedmont 4378. (This is no advertisement—Ed.)

OPERA MUSIC VERSUS MOVIE MUSIC

"The Legend," One Act Opera by Jacques Byrne and Joseph Breil, Produced by Metropolitan Raises Question of Technical Method

By GEORGE BOOSINGER EDWARDS

It has been said that the greatest enemy of American music is the American critic. Evidence of this was pointed out in the reception of the three one-act operas by American composers produced at The Metropolitan last season. Only one of them was received favorably by the critics, and that one perhaps largely because it had proved its popularity in being carried over from the previous season's success.

It is difficult to estimate a work from the printed score without having seen and heard it produced, but with the vocal score of Joseph Breil's "Legend" in hand (from the press of Chappell & Co.) certain questions

of technical method can be discussed which may lead somewhere towards understanding the hostility of the critics. For this is not the fortunate opera which has (as yet) survived two seasons of critical attack.

When the motion pictures began to be accompanied by music certain elaborate films had complete scores written for them which were played by travelling orchestras wherever the pictures were shown. The composers commissioned to write these scores naturally turned to opera for the method of continuous dramatic accompaniment. But notwithstanding that these writers were paid more than perhaps any opera composer was ever paid for a score of his, the necessary hurry made for quick, wholesale methods of writing; and discouraged the slow, painstaking designing of the standard opera composers, who commonly took years of thinking and dreaming to produce one of their works. Being required so much in quantity certain "stock" methods of imagery came to be standardized; a storm was represented by chromatic scales, "thematic development" was carried out in the simplest and least imaginative way, lyric motives of the most obvious character were reiterated ad nauseam. All this was appropriate enough for "movie" audiences who were untrained in the subtle emotional shadings of modern opera.

But in the continuous practice required of the movie composers a certain skill was developed in seizing the large meanings of a story. Less piece-meal and more expansive methods were developed than were possible in the evolution of opera composers with their one or two works each coming to final production. (One "movie" conductor has told me he works on the principle of making his musical "moods" last, if possible, at least three minutes each.) It is a healthy return to primitive conditions, and a parallel to the simple methods of certain movements in modern painting. Uncultivated audiences must grasp effects "in the large" or not at all.

When a skillful movie composer, like Mr. Breil, returned this modified technique to the opera stage both the short-comings and the advantages of the movie methods were necessarily in evidence. Throughout the score of "The Legend" the "stock" methods of development are evident to the eye; but so also are the broad free strokes appropriate to a large canvas and often beyond the power of an inexperienced opera composer to attain. At least something definite and architectural is "doing" every moment. Even Wagner miscalculated at times the amount of arid philosophizing his dramatic scheme was capable of supporting.

If the music of "The Legend" appears in detail to fall below the level of standard opera, the story (by Jacques Byrne) on the other hand, is scarcely up to the standard of the best movies. For the mad development of motion pictures has had at least the advantage that nothing trite, and undivorced from life will "go" with the now highly disciplined and critical public. Of course one does not expect people in business suits and drawing rooms to make good opera material. But frank impossibilities like the Russian ballets, or the symbolic dreams of Strindberg ("The Dream Play"), and the hearty and colorful phantasies of Chesterton ("Magic," "The Flying Inn," "The Man Who Was Thursday") are the modern equivalents to the threadbare motives of telling fortunes by cards, and the bandit father pitted against the self-righteous lover. I doubt if the story of "The Legend" would be tolerated in any good movie house.

Influence is never one-sided. The opera may have provided the musical inspiration for the movies; but the movies in turn are undoubtedly destined to influence opera. Mr. Breil's opera is therefore highly significant as the first real reaction of movie methods on the original operatic stimulus. This was perhaps the unconscious complaint of the critics, who did not take into account the tremendous influences which are at work, and which are personified for the first time in Mr. Breil. If he is not heard at the Metropolitan again, undoubtedly others of similar experience will be; and it is possible that out of the marriage of movie and opera methods of a higher type of both activities will evolve. There is undoubtedly room in both for improvement.

NASH RECITAL PLEASES BIG AUDIENCE

Ray C. Brown in S. F. Examiner, May 24

While the musical season is theoretically nearing its low tide mark, there was little evidence of ebbing interest in the size of the audience which heard the fourth recital of the Nash Ensemble yesterday. Debate as to the cause may wage over the novelty of the instrumental combination, the excellence of the program, or an unflagging zeal for art. This program had two foci of interest; the Thuille Sextet in B flat and the repetition of the Pauer Quintet in F. The second, on a rehearing resolved itself into two attractive movements and two of but moderate appeal. The minuetto, thoroughly classical in form and spirit, and the closing allegro, with its jesting gaiety, left pleasing memories.

Ludwig Thuille's Sextet deserves more auditions than one for a full appreciation of its beauties and its idealational content. An allegro of Schumannesque vigor and geniality, a larghetto of elegiac tenderness, a charming gavotte and a finale deft in coloring, displayed the mind of the composer as one fecund in fancies. The minor compositions on the program were Emanuel Bach's duet for clarinet and horn and Beethoven's Variations for piano, chob and bassoon. The melodic vein of the former might well have been by Balfe and Stephen Foster, so strong is the suggestion of sentimental affinity.

The executants on this occasion were Miss Carolyn Augusta Nash, piano; Astorre Lombardi, chob; Nicola Zannini, clarinet; Franz Emil Huske, horn; Eugene B. La Haye, bassoon, and Brooks Parker, flute. Their work throughout was commendable for its care and finish.

MAUDE FAY TO SING AIDA AT AUDITORIUM

The big spectacular production of Aida, to be given under the direction of L. M. Hrubanik, at the Civic Auditorium, on the evening of Wednesday, July 2nd, promises to attract as large an audience as on the occasion of his first presentation at the Greek Theatre, May 28th, when thousands were delighted at what was declared to be the most sumptuous rendition of the opera ever given in America. Our own California singer, Maude Fay, will appear in opera for the first time in her home city, singing the title role, in which she has appeared with unbounded success with the three greatest tenors of the world, Slezak, Martinelli and Caruso. Her glorious soprano voice will be heard at its best in Verdi's music, while as the Ethiopian princess, she will have a splendid opportunity of showing her acting ability. Albert Rappaport, whose remarkable tenor voice is one of the features of musical San Francisco, will also make his operatic debut in this city as Radames. Blanche Hamilton Fox will again sing the jealous queen, Amneris, Marion Vecchi will be Amonasso, Giuseppe Corrallo will sing Ramphis and Everisto Albertini will be the King of Egypt. The chorus will be large and well trained, the ballet, under the direction of Anita Peters Wright, will number seventy and the orchestra of seventy-five will be under the experienced baton of Pietro Marino. The supernumeraries will bring the number of people on the stage up to over three hundred and the scenery, costumes, lighting effects and mise-en-scene will be even superior to those employed in Berkeley. There is a large demand for seats at Sherman, Clay and Company's.

FINEST BILL OF SEASON AT THE ORPHEUM

The Orpheum announces for next week the finest bill of the season. T. Roy Barnes and Bessie Crawford fittingly style their act "A Package of Smiles." Barnes is one of the most popular drolls on the stage today. He is a rapid-fire comedian who by sheer force of ability is funny under all circumstances and was the featured comedian with the musical comedy, "Over the Top," and with Lina Abarbanell in "The Red Canary." He was also a full-fledged star in "See My Lawyer." Bessie Crawford, who is fortunate in the possession of a delightful personality, proves an agreeable foil to him. Sheila Terry, who shares the headline honors is a new star that shines most brilliantly, is fortunate in the possession of youth, appearance, personality, ability and versatility. Miss Terry's debut as a star is under most auspicious circumstances. William B. Friedlander has written a model and modern operetta for her called "Three's a Crowd," and for her support he has given her Harry Peterson and Gattison Jones, sterling actors in their respective lines. The staging of "Three's a Crowd" is elaborate, novel and in perfect taste. The music catchy and tuneful and the dialogue sparkling and witty.

C. Balfour Lloyd and Gilbert Wells, who are known as "The Two Boys from Dixie," are expert exponents of ragtime and clever dancers. Clifford Walker was the first professional entertainer to go abroad to amuse our boys in France. He is now talking chiefly about his experiences in the trenches, and from his monologue it will be seen that there is a lighter side to war. The Ioleen Sisters, Mabel and Dooley, are Australian girls who have mastered the art of maintaining their equilibrium on a slack wire. They are also wonderful sharpshooters and have won many medals. Most of their difficult shots are made while they are perched upon the wire.

The Garcinetti Brothers are acrobats, trampoline performers and hat throwers who perform novel and marvelous stunts. The only holdovers in this record-breaking bill will be Trixie Friganza and the Marion Morgan Dancers, two of the greatest acts in vaudeville.

FINE CONCERTS AT FAIRMONT AND PALACE

A decided novelty will be introduced in Rainbow Lane at the Fairmont Hotel this coming week, when the favorite inspirational dancer, Vanda Hoff, will appear for the first time with a terpsichorean partner, Gualtiero Bartolini. This young South American artist, who comes from the principal opera houses of the southern capitals, is a master of the choreographic art and his work is said to carry a wealth of expression. As a solo he will give the Dagger Dance from Victor Herbert's Noma, and with his partner he will interpret Saint-Saens' wonderfully weird Dance Macabre. Vanda Hoff will present, for the first time in San Francisco, a beautiful Moorish dance, as well as several other novelties. The rest of the entertainment in Rainbow Lane will be up to the usual high standard established by the hotel at the top of the town, and the seductive jazz orchestra will play the latest and most attractive popular dance selections. The afternoon teas, in the beautiful Laurel Court of the Fairmont every day between half past four and six o'clock, always find congenial groups of friends enjoying Rudy Seiger's music. Uda Waldrop will play a piano solo at the Lobby Concert this Sunday evening and the well-known pianist will also accompany Frances Hamilton, soprano, in seven choice song selections.

Frances Hamilton, a popular soprano, will be the vocalist of the Lobby Concert at the Fairmont Hotel this Sunday evening at 8:45 o'clock. Accompanied by Uda Waldrop she will sing the following selections: La Pappillon (Faurdaine); Birds in the High (Somerville); Valse (Russell); Song of Songs (Moya); Sweet Peggy O'Neil (Uda Waldrop); Good Bye (Tosti). Between Miss Hamilton's fourth and fifth songs Mr. Waldrop will be heard in a piano solo. The instrumental portion of the program, under the direction of Rudy Seiger, includes the following: Grand Fantasia, Samson

and Dalila (Saint-Saens); Serenade (Widor); (a) Love's Greeting (Mendelssohn); (b) Moment Musical (Schubert); Prelude, Le Deluge (Saint-Saens); (a) Soliloquies of a Hermit (Rudy Seiger); (b) Berceuse (Rudy Seiger).

J. K. Wallace, the trombone virtuoso, will be the soloist of the concert in the Palm Room of the Palace Hotel this Sunday evening at seven o'clock. The program prepared by director Rudy Seiger is unusually attractive and is as follows: Selection, It Happened in Nordland (Herbert); Waltz, Jolly Fellows (Volstedt); (a) Yesterthoughts (Herbert); (b) Al Fresco (Herbert); Melodie D'Amour (Seiger); Excerpts from The Bohemian Girl (Balfe); Selections from La Traviata (Verdi); Trombone Solo (Selected); Songs of Scotland (Arranged by Langey); Northern Rhapsody (Hosmer).

CAPPY RICKS A HIT AT THE CURRAN THEATRE

"Cappy Ricks," Oliver Morosco's delightful comedy offering at the Curran Theatre, will enter upon the farewell week of its engagement on Sunday night, June 22. Peter B. Kyne's popular Saturday Evening Post stories furnished the basis for this play, which was written by Edward E. Rose, who has taken the lighter scenes of the stories for his play. The atmosphere of the San Francisco waterfront has been capably caught, and a charming love story is an important factor.

Morosco's skill in casting is shown in his selection of Tom Wise to impersonate the rambunctious old shipping man, "Cappy Ricks." Wise is wholly delightful in the part and he shares honors with his co-star, William Courtenay, who plays the role of Matt Peasley with characteristic ability.

A cast worthy of the stars is seen in support. In the company are such well-known players as, Isobel Withers, Helen Lowell, Norvell Keedwell, Percival Moore, Helen Mar Stewart and others. On Sunday night, June 29, comes Marjorie Rambeau, America's greatest emotional star, in the greatest dramatic success of her career, "Eyes of Youth," in which she held forth for an entire year at Maxine Elliott's Theatre, New York.

BE CALM CAMILLA AT THE ALCAZAR THEATRE

"Be Calm Camilla," airy, witty, romantic fairy tale of Broadway, will be given by the versatile New Alcazar Company next week, commencing at the Sunday matinee. It is the seventeenth New York novelty this season that would not otherwise have reached San Francisco but for Alcazar alertness and enterprise. At the Booth Theatre this witty, whimsical comedy, by Claire Kummer, ran for months. It is smart, snappy, up-to-date. This adroit, epigrammatic writer knows Broadway life to its core. Her humorous fancy finds wide swing in the droll story of the artless Wisconsin girl who went to the big cynical city to challenge fame and fortune as a pianist. "Be Calm" is Camilla's motto, whether in a dismal little side street hotel, or in a lovely white hospital room after the automobile has bowled her over, or at the bungalow in the woods where she convalesces. Everybody is good to Camilla, because she is artless and unsophisticated, from the burly piano movers, who come to seize her old rattle trap instrument, and the bibulous old waiter who smuggles food to her, up to the repentant, but careless, millionaire motorist.

A gay and carefree play this, with blend of crackling humor and tender pathos. It has delightful character types, including Belle Bennett, as the heroine; Walter P. Richardson, as the Tin Pan Alley song writer; Thomas Chatterton, as "the sixth richest man in New York"; Clifford Alexander, as a Fifth Avenue lizard; Henry Shumer and Rafael Brunetto, as the piano movers; Al Cunningham, as the philanthropic waiter; Emily Pinter, as a "lady of leisure," and the first appearance of Jean Oliver, as the sophisticated, amusing little hospital nurse. The scenic environment is most picturesque.

With a flash of inspiration the Alcazar restores June 29th, Charles H. Hoyt's hilariously funny and keenly cynical farcical comedy, A Temperance Town. It comes at a psychological moment, be it wet or dry.

Gossip About Musical People

Mrs. Jessica Colbert, the well known and successful manager, returned from her vacation a few days ago and is now planning for next season. Mrs. Colbert was specially successful during the last season, which was the first year that she really conducted a musical bureau of her own in this city. Mrs. Colbert has done so much for the resident artists that we take pleasure in publishing a resume of her achievements during the season 1919-1920 in the next issue.

Mrs. Roger Lennon, an artist pupil of Mrs. William Steinbach, was the soloist at the Flag Day exercises of the Elks at Scottish Rite Auditorium, on Saturday evening, June 14th. Mrs. Lennon sang Visi d'arte from La Tosca in a manner that not only revealed a splendid soprano voice with dramatic timbre and fine quality, but she showed that she possessed the necessary artistic instinct to retain the interest of her hearers. She certainly has had splendid training and is deserving of unqualified success. Walter Wenzel was the accompanist.

Miss Etta Wilson, a most capable pupil of Mme. Rose Reida Cailleau, was recently engaged as soprano soloist at the First Methodist Church in Oakland. Mrs. C. H. Bentley, another splendid Cailleau pupil, possessing a fine dramatic soprano voice, sang at the Century Club recently and created an excellent impression with her virile interpretation of The Americans Come. Many people complimented her on her sustained high tones,

showing the improvement in her breathing. Mrs. Bentley also sang at Mrs. Fred W. Bradley's for the benefit of the Red Cross Nurses recently, the accompanist being George Boosinger Edwards.

Miss Helen Colburn Heath, the well known soprano, has just been re-elected by a unanimous vote to refill the position of musical director of the San Francisco Browning Society, which position she has occupied for the past three or four years. To her falls the responsibility of furnishing illustrated musical settings to the Browning readings, which occur every Friday morning. So well does she sing The Year's At The Spring, that it has become the habit for the ladies of the Society to call for that number at the close of every important program as a sort of clarion note expressing the attitude of the Society. Mrs. Willard Batchelder is the faithful and ever ready accompanist. During the season just past, the following well known people have assisted at important programs of the society: Mr. and Mrs. Carl E. Anderson, Mrs. Byron McDonald and Miss Marion R. Wilson. Fred Maurer and Uda Waldrop were the accompanists.

Miss Dorothea Mansfeldt, preparing teacher for Mrs. Oscar Mansfeldt, will present her pupils in a recital to be given at the Sorsis Club next Tuesday evening, June 24th. An excellent program has been selected to emphasize the many fine qualities of the students who will appear on this occasion, and no doubt will reflect credit upon themselves and their teacher.

Elias Hecht, founder and flutist of the Chamber Music Society of San Francisco, has returned from Southern California, where he spent a few weeks' vacation. While there he visited Los Angeles and had several consultations with L. E. Behymer, who has declared himself quite enthusiastic about the success of the Chamber Music Society and will book the same in a number of California, Nevada and possibly Utah cities.

Miss Rena McDonald, the energetic and popular private secretary of L. E. Behymer, of Los Angeles, was in San Francisco last Saturday, on her return from New York, where she attended the Convention of the National Managers Association, of which Mr. Behymer has been elected Honorary President. Miss McDonald is possibly the best known and most successful secretary in any of the big managerial offices in the country, and enjoys a large host of friends by reason of her invariably affable and courteous attitude toward visitors and artists in the Behymer offices.

Alice Gentle, the distinguished mezzo soprano, was a visitor at the Musical Review Office last week. She passed through San Francisco on her way to Ravinia Park, Chicago, where she will be one of the stars at the famous summer opera. Her associate artists will include Florence Easton and Mabel Garrison. She will appear in a number of leading roles. She left last Saturday for Auburn, Cal., where she spent a day or so with Mrs. Anna Young, the charming and gifted soprano, who is recuperating from a very severe attack of influenza that almost resulted fatally last winter.

Mr. and Mrs. Alfred Hertz returned from an automobile trip through Southern California. While in Los Angeles, Mr. Hertz was one of the advisors in the new symphony movement that resulted in the guarantee of a fund of \$100,000 for a permanent orchestra with Henry Schoenefeld as conductor and L. E. Behymer as manager. Mr. and Mrs. Hertz will remain in San Francisco during the summer and take occasional auto trips to some of the famous summer resorts in the State.

Mrs. J. E. Birmingham, contralto, was soloist at the commencement exercises of Children's Hospital held at the California Club Wednesday evening, June 11th. Her numbers included Ah Love But a Day by Guilberte and Good Night, by Rubinstein. Mrs. Birmingham sings with intense feeling. She held her audience spell bound, and was obliged to respond to an encore. George Edwards contributed much to the effect by his splendid accompaniments.

LAZZARI TO VISIT COAST NEXT SEASON

Carolina Lazzari, the leading contralto of the Chicago Opera Association, is coming West next season, according to the announcement of Manager Frank W. Healy, who has been responsible for the appearance on the Pacific Coast of some of the greatest artists on the concert stage of to-day.

Miss Lazzari is under the same management as John McCormack and Galli-Curci and while comparatively unknown here on the Coast, has a great and enthusiastic following in the East where she has created a tremendous impression. The New York Morning Telegraph says of her: "Carolina Lazzari pungently eloquent and searchingly tender contralto was never heard to better advantage." It is said that her enunciation is purer and clearer, more perfectly distinct, than that of any woman singer before the public to-day.

Miss Lazzari's rise to her present position as leading contralto of the Chicago Opera Association, has been accomplished in less than two years. The Chicago Journal in speaking of Lazzari's Dalila in Samson at Dalila, says: "It was by all odds the most superb singing of the part that this pair of ears has ever heard. Her voice has great range and great power and she seems to be able to color it at will, from the flowing, sustained lyric, to the most intense of dramatic moods."

Manager Wagner is confident that all who hear Miss Lazzari on the occasion of her visit here will be added to her train of ardent admirers. San Francisco has the reputation for having a very discriminating taste in music and will undoubtedly give this great singer the ovation she deserves.

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CECIL FANNING HIGHLY PRAISED

Recently Cecil Fanning, who is to sing the role of Elijah, with Madame Schumann-Heink, at the Greek theatre, Berkeley, Cal., was heard in Vancouver, B. C., where he had appeared with success the season before. Such had been the happy impression formed by his first appearance that before his return a circular was issued bearing prominent musicians' testimonies of his art. One man said: "Cecil Fanning not only possesses a beautifully mellow baritone voice under perfect control, but is the finest interpreter of songs I have ever heard." A woman called him "the greatest exponent of the art of singing I have ever heard," another said that she knew of "no better education for the embryo singer than to listen to Fanning," while still another declared that songs, his inimitable art of gesticulation, have the effect of transporting all his audiences and rendering obvious the beauties of song even to the most uninitiated."

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VOL. XXXVI No. 13

SAN FRANCISCO, SATURDAY, JUNE 28, 1919.

PRICE 10 CENTS

SCHUMANN-HEINK AND CECIL FANNING THRILL GREEK THEATRE CROWD

Famous Diva Sings With Unsurpassable Vigor and Musicianship—Distinguished American Baritone Displays His Ringing Voice, Fine Phrasing and Clear Enunciation—Frank La Forge Sustains His Position as Greatest Accompanist—Marie Partridge Price, Soprano, and Lawrence Strauss, Tenor, Reveal Fine Artistry—Paul Steindorff May Feel Proud of His Chorus

BY ALFRED METZGER

The seating capacity of the Greek Theatre of the University of California was taxed to the utmost on Saturday afternoon, June 21st, when Paul Steindorff directed a Festival Concert, including Mendelssohn's *Elijah*. The soloists were Mme. Ernestine Schumann-Heink, contralto; Cecil Fanning, baritone; Marie Partridge-Price, soprano, and Lawrence Strauss, tenor. Frank La Forge, the famous composer-pianist, accompanied Mme. Schumann-Heink in a group of songs during the first part of the program, which represented a concert. In addition to these soloists, members of the chorus assisted in ensemble numbers, the choral body consisting of three hundred mixed voices, and the orchestra of sixty musicians. Pietro Marino was concert master, Miss Clara McClure presided at the organ and Mrs. Mabel Hill Redfield acted as accompanist for the chorus.

The program opened with the Overture to Mozart's *Marriage of Figaro*. We thoroughly realize that Paul Steindorff is working hard to give the musical public of San Francisco occasional oratorio performances which otherwise they would never hear, for no one else but Mr. Steindorff takes the trouble to prepare these splendid choral performances. And for this reason we would like to bestow unqualified praise. But it would be a grave injustice to the performers and Mr. Steindorff if we praised everything indiscriminately, even though certain phases of the performance were not worthy of praise. And in justice to those whom we will later commend for their excellent work, we are reluctantly forced to express our dissatisfaction with the orchestra. Any musician who knows something about orchestral efficiency must know that the orchestra had not enough rehearsals. The attack was not always clean, the ensemble work was ragged, and the intonation frequently muddy. Now, we contend that when a performance is in other respects so artistic, why not see to it that the orchestra, too, is properly prepared. Mr. Steindorff is too energetic and too industrious a musician to permit such an important feature of his production to be neglected. Why not have a few extra rehearsals and have the satisfaction of seeing the orchestra placed on a par with the rest of the performance. We not only refer to this incident because we feel ourselves justified, but quite a number of people have actually asked us to mention this discrepancy, and among these are some of Mr. Steindorff's best friends.

And now, having disposed of the orchestra, we are pleased to mention the various excellent phases of the production. And among these we certainly wish to place the magnificent vocal art of Mme. Schumann-Heink first of all. The Diva was in excellent voice. Her high tones rang out clear and smooth, her low tones sounded rich and resonant, and the middle tones presented that evenness and mellowness for which the Schumann-Heink voice was always famous. After the overture Mme. Schumann-Heink sang a Mozart and Bach aria in a manner that demonstrated for the hundredth time that she is an artist par excellence. Every time one listens to this Diva, new beauties of interpretation are discovered. She puts her whole soul into her work, and therefore is convincing and succeeds in thrilling her hearers. Indeed, we believe if Schumann-Heink did not possess as magnificent a voice as she does, the mere force of her personality and the intensity

of her emotional phrasing would be sufficient to gain her the attention of her hearers. We know of no artist who possesses the affection of the people to the extent Schumann-Heink does. Quite frequently she aroused her hearers to the verge of hearty cheers, and ovation followed ovation. Surely it is a magnificent achievement to be able to create happiness among people as Schumann-Heink does. The various parts allotted to her in the oratorio were interpreted with a seriousness of musicianship and a beauty of voice that will long be remembered

least we did not notice this during his concert at the Columbia Theatre recently. Our excellent impression of Mr. Fanning's art was strengthened on this occasion, for he succeeded so well in getting into the spirit of the part that it is impossible for us to imagine it interpreted in a more effective manner. He was surely entitled to the ovations his audience bestowed upon him.

Marie Partridge Price, who was selected as the soprano, surpassed herself on this occasion. We have never heard her to quite such excellent advantage. Her

the spirit of the lines in a manner that breathed refinement and thorough understanding. It was beyond question a performance that must be regarded as one of the finest musical achievements heard in this vicinity, and anywhere else. We sincerely congratulate Mr. Strauss upon his unquestionable success.

Elfreda Steindorff and Eva Gruninger Atkinson sang the duet, *Lord, Low Thine Ear*, with pleasing voices and effective ensemble. A double quartet, consisting of Minnie Carter, Hugh Williams, Irma Randolph, Lawrence Strauss, Mrs. Jos. S. Mills, Mrs. Rollin Fitch, Otto Roehling, and D. McCloskey, sang *For He Shall Give His Angels with delightful tone balance and gratifying intonation*. Marie Partridge Price, Mrs. Cyrus Anderson, Lawrence Strauss and Lowell M. Redfield sang the quartet, *Cast Thy Burden Upon the Lord*, with splendid emotional effect and excellent vocal quality. Ethel Lee in a duet with Cecil Fanning entitled *Thou Has Overthrown* exhibited a ringing soprano voice and sang with depth of feeling. Lena Frazee in a recitative with Mr. Fanning entitled, *Night Fallett Around Me*, displayed the warmth and lusciousness of her fine contralto voice in a manner to cause pleasure among the audience.

And now we wish to add our hearty endorsement of the excellent work of the chorus. The spontaneous attacks, fine blending of voices, pleasing intonation and above all convincing phrasing proved that much study, praiseworthy industry and a natural love for the work brought this body of musical people to a standard of excellence where we can unhesitatingly endorse their work. Naturally the lion share of the responsibility for this success rests upon the shoulders of Paul Steindorff, who again proved, as he has done so frequently before, that as a choral director he has no superiors, and few equals. He was most successful in his attainment of the occasional climaxes of surpassing beauty, and if the performance had taken place indoors the effect would have been even more thrilling. Now the excellence of this chorus proved that Mr. Steindorff is able to secure the necessary effects when bestowing the necessary attention upon rehearsals. What he accomplished with the chorus, he surely could accomplish with the orchestra. And only because we know Mr. Steindorff could attain the best results from an orchestra, if he would have the necessary rehearsals, do we intend to call attention to such discrepancies when they are noticeable. Our praise would absolutely become valueless, if we overlooked a performance so obviously defective as the work of the orchestra was on this occasion.



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by those who had the pleasure to hear her.

Cecil Fanning, who had the responsible part of the *Elijah* to interpret, acquitted himself of this task most creditably. He possesses the necessary virility and emotional depth to give adequate expression to the innermost sentiment of this great work. His voice, too, is big, resonant, and vibrant. His enunciation is so distinct that every letter could easily be understood. Like practically all singers, who appear in the Greek Theatre for the first time, Mr. Fanning endeavored to make his voice sound as big as possible, evidently fearing that otherwise it would not be heard, and thereby occasionally obtained a vibrato which he usually does not exhibit. At

voice seemed considerably more mellow than usual and she sang in quite satisfactory intonation. She also secured adequate expression and phrased in a refined and effective manner. She proved herself worthy to be in such excellent artistic company. Another resident artist who astounded his friends with the depth of his musicianship was Lawrence Strauss. Hitherto we have been accustomed to consider Mr. Strauss exclusively a vocalist of the lyric school. On this occasion, however, he proved himself thoroughly capable to cope with genuine dramatic problems. His finely placed, pleasingly mellow and accurately poised voice was used with exquisite intelligence and artistic skill. He phrased with singularly fine judgment and brought out

It would be a grave injustice if we concluded this review without referring to the accompaniments of Frank La Forge. Ever since we first listened to this consummate artist we expressed ourselves as thoroughly convinced that he is the greatest accompanist that appears before our musical public. We have had no reason to change our opinion since. His most recent appearance only strengthens our conviction. His splendid poise, his absolute certainty, his exquisite touch and his blending with the artistic characteristics of the soloist, all combine to make him an accompanist par excellence. La Forge is an accompanist who attracts universal attention without taking one thought away from the soloist. This is a feat of the rarest category.

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Everything is now in readiness for the Ninth Annual Convention of the California Music Teachers' Association, which will take place at the Fairmont Hotel on Saturday, Sunday, Monday, Tuesday and Wednesday, July 5, 6, 7, 8 and 9. In last week's Pacific Coast Musical Review it was erroneously stated that the reception to delegates, which will be the opening event of the convention, would take place early Saturday morning. The fact is that this reception will be given at the Fairmont Hotel on Saturday evening at 8:30 o'clock. No event will take place either Saturday morning or afternoon. The reception committee for the Ninth Annual Convention of the Music Teachers' Association of California will consist of the following prominent members of the San Francisco Music Teachers' Association: Miss Helen Colburn Heath, chairman, Mrs. A. F. Bridge, Mr. and Mrs. H. Bretherick, Mrs. M. E. Blanchard, Mr. and Mrs. Walter Campbell, Mme. Rose Relda Cailleau, Miss Estelle Carpenter, Pierre Douillet, Mrs. Alice Kellar, Fox, Arthur Farwell, Miss Lena Frazee, Frank Hess, Joseph George Jacobson, Miss Mary Alverta Morse, H. W. Patrick, Mme. Emilia Tojetti and Julian R. Waybur.

This opening reception, which will take place next Saturday evening at the Fairmont Hotel, will be free to the public, as will also the program to be given at the Greek Theatre, on Tuesday, July 8th and at the Palace of Fine Arts on Sunday afternoon, July 6th. Excellent programs have been prepared for these occasions, which will appear complete in the next issue of this paper, which will be practically devoted entirely to the Convention proceedings and will thus represent a Convention number. It is to be desired that the public will take advantage of this generous invitation and avail itself of the opportunity to hear some excellent musical events and at the same time give its moral support to this teachers' association, which is so largely responsible for the musical advancement of this State.

Although the official program was already published in these columns last week, we shall again print the complete program in next Saturday's edition so that all our readers may select the events they wish to attend. One of the principal features will be the banquet at the Fairmont Hotel on Wednesday evening, July 9th.

LYDIA STURTEVANT'S PUPILS RECITAL

The final recital of the pupils of Lydia Sturtevant, previous to the summer vacation, was held at the Sturtevant studio in Shattuck avenue, Berkeley, before an appreciative gathering of bay cities music lovers and called forth much praise for both pupils and instructor. The next recital will be held on the first Wednesday of August.

The July program follows: Songs: Angels Ever Bright and Fair (Handel), Lithuanian Song (Chopin), You'd Better Ask Me (Lohr), Ester Bryant Williams; Allah (Chadwick), Colombia (Schindler), Duet, A Little Bit of Honey (Bond), Ida Simpson; Don Juan's Serenade (Tschai-kowsky) (Tosti), I A Messenger (La Forge), Amy Greenwell; Since First I Met Thee (Rubinstein), Aria from Sappho, I Dunno (Wells), Margaret Taylor; O Lovely Night (Ronald), I Came with a Song (La Forge), The Road's Lament (Cox), Ida Parsons; A Little Pink Rose (Bond), Boat Song (Ware), Brass Band (Fickenschner), Catherine Butler; Aria, operetta, Bubble, Spring's a Lovable Ladye, Dear (Elliott) Lucile Blake; An Open Secret (Woodman), Low Backed Car (Lover), Shadow March (Riego), Virginia Rucker; The Spirit Flower (Tipton), La Partida (Sharez), The Sugar Dolly (Gaynor), Gladys Ginnico; The Canary (Tschai-kowsky), Sylvain (Sinding), When Love is Kind, Mignon Laville; Mephistopheles (Boito), Duet, Gladys Ginnico and Margaret Taylor; Last Night, Estudantina, Quartette. Accompanist, Lillian Simonson.

Gossip About Musical People

Elizabeth Westgate, the well known piano teacher of Alameda, after one of the busiest years she has ever known, has opened her cottage in Brookdale for a two months' vacation. Accompanying her for a visit during the entire season, are Miss Merriman and Miss Body, co-principals of the Merriman school in Piedmont, where Miss Westgate is head of the music department.

During the summer Miss Westgate makes a point of having a complete rest from all musical matters, and in this way seems to gather health for a very busy ten-months' season. She has many students from several interior towns, these students being chiefly piano teachers in their localities. Her large classes from Berkeley, Oakland and San Francisco augment the students living in Alameda, and she has for several years been the organist and director of music of the First Presbyterian Church of that city.

With scarcely an unoccupied hour during the busy season from September to July, she attributes her perfect health to the long vacation spent, for the most part, in the mountains. With her return in September, Miss Westgate will resume her department in this paper.

August Wiebalk, the well known violinist, who was so active before his enlistment, has returned to this city after a year's absence with the American Expeditionary Forces in France. Mr. Wiebalk was in France about eight months, and was in active service at the front. He was right in the midst of the excitement, being fortunate enough to be in the famous Meuse-Argonne Woods Drive. He received his honorable discharge and will return to his studio work. He had a fine class of violin students, many of whom, no doubt, will return to him.

Alberta Livernash-Hyde, the successful young pianist, will appear in San Anselmo this (Saturday) evening in a benefit concert given for the church of San Anselmo. The other participants at this concert will include Miss Vivian Kingston, soprano, and Barbara Merckely, harpist. These concerts are important events of the month, Father Boyle being the guiding spirit in their behalf. Maud Fay was soloist at the first concert in April, while Sigmund Beel appeared at the second concert in May. To-day's event is the third of the series.

Max Selinsky, the distinguished violinist, director of the Selinsky Quintet, of Honolulu, was a caller at the Musical Review office last week and was enthusiastic about the success of his ten fortnightly chamber music concerts, which are supported by the Philharmonic Society of Honolulu. Both financially and artistically they were brilliant successes. The Quintet consisted of Max Selinsky, first violin, Iola Ingalls, second violin, Rebecca Clark, viola, May Mukle, cello, and Jessie Masson, piano. Mr. Selinsky will re-organize his quintet for next season and is therefore looking for three first class chamber music players, namely, a 'cellist, second violinist and viola player. Anyone capable to play in a first class chamber music organization and willing to spend the season in Honolulu at gratifying remuneration, may communicate with the editor of this paper, and he will present the names to Mr. Selinsky when he returns from Los Angeles, where he is at present visiting.

Jack Edward Hillman created quite an impression at the Exposition Auditorium last Sunday evening when he was soloist at the Municipal Organ recital. A large audience was in attendance who gave evidence to its pleasure by enthusiastic applause and hearty demands for encores. Mr. Hillman was in excellent voice and sang with his usual artistry. Mrs. Cecil Hollis Stone was the able accompanist.

Miss Mary E. Webster, the successful and able contralto soloist and vocal teacher, returned from New York recently after a year and a half absence. During her sojourn in the East Miss Webster did some excellent work, singing in a prominent church and appearing at various functions, before well known composers and musical people. Everyone spoke highly of her voice and assured her of a fine career, if she would remain longer, as contraltos are rare even in New York. Samuel Baldwin, who is considered the leading organist in New York, and is head of the musical department of the College of New York, is a cousin of Miss Webster's and his recitals are among the leading musical events. Miss Webster, in addition to singing at one of the large Presbyterian churches, also sang at the Episcopal church, where Whitney Crombs is organist and director. Before leaving Miss Webster received the following excellent letter from the minister of the church: "To All Persons Interested: I take pleasure in bringing Miss Mary E. Webster to the attention of all music lovers, and in commending her excellent work. She has a contralto voice of unusual richness and range, which she uses most effectively both in solo work and in quartet singing. She has been a member of our church quartet during the past seven or eight months, and is resigning, much to our regret, because she is leaving New York. She has done fine work, is a quick and accurate reader of music, and an accomplished all around singer. She will prove a valuable acquisition to any choir, and will, I am sure, prove a successful teacher of vocal music."

DANIEL E. LORENZ."

Serge Rachmaninoff, the famous Russian composer and pianist, will be the guest of Sir Henry Heyman, at the Bohemian Midsummer Jinks at Bohemian Grove, on the Russian river, next week. Rachmaninoff is no doubt the most important musician who visited this city since

the Exposition year, when Camille Saint-Saens honored us with his presence. He is no doubt the recipient of numerous attentions on the part of social and musical people, and Sir Henry is to be envied for having the honor of having him as his personal guest.

Mrs. Cecil Mark entertained on Thursday evening, June 12th, in honor of Mrs. Nellie Strong Stevenson and Francis Stuart of New York. Those invited to meet these distinguished guests were: Dr. and Mrs. M. E. Blanchard, Mr. and Mrs. John C. Manning, Mr. and Mrs. Samuel Savannah, Mr. and Mrs. John McGaw, Mr. and Mrs. E. E. Young, Mr. and Mrs. E. D. Crandall, Mr. and Mrs. Walter Campbell, Mr. and Mrs. George Winchester, Mr. and Mrs. George Clough, Dr. and Mrs. Harold Seager, Dr. and Mrs. Harry Peters, Mr. and Mrs. Paul Miller, Mme. Sofia Neustadt, Miss Adaline Maude Wellendorff, Miss Beatrice Clifford, Miss Beatrice Blanchard, Miss Dorothy Mark, Messrs. Stevenson, Charles Keeler, Easton Kent, Lincoln Bachelor, Cecil W. Mark, Cecil B. Mark. The evening was spent in listening to delightful music, contributed by the following well known musicians: Mrs. Stevenson, Mrs. Blanchard, Mrs. Mark, Easton Kent, John C. Manning and Mr. Bachelor. Miss Blanchard accompanied her mother and Miss Clifford, Mrs. Mark.

Nikolai Sokoloff, conductor of the Cleveland Orchestra, is visiting in California this summer. He is also the leader and first violinist of the Cleveland Chamber Music Quartet, and he, together with his associates, are rehearsing their repertoire for next season in San Mateo. Those who have had an opportunity to witness Mr. Sokoloff's directing of late are enthusiastic over the improvement since his San Francisco days and say that he has broadened considerably and has become quite an executive force.

George Hughes, of the Wiley B. Allen Company, has just returned from a visit to the East, where he attended the Convention of the National Piano Merchants' Association. He also met Ossip Gabrilowitsch, with whom he had an interesting visit. Mr. Gabrilowitsch had a most successful season and the guarantees and subscriptions for his next season's concerts in Detroit with the Symphony Orchestra, of which he is the conductor, have been materially increased. He has made a lasting impression there.

George Q. Chase, President of Kohler & Chase, has returned from Los Angeles, where he spent about two weeks in the interests of his firm. Just prior to his visit to Los Angeles, Mr. Chase had returned from several months absence in New York.

F. W. Blanchard, the energetic Los Angeles music patrons and manager, who recently resigned as manager of the Los Angeles Symphony Orchestra, was a welcome visitor at the Musical Review office last week. Mr. Blanchard told us that his resignation was due to lack of co-operation on the part of the Board of Directors of the Orchestra, who could not see its way clear to secure needed improvement. With Mr. Blanchard, also resigned, Allan Hancock, one of the principal backers and President of the Association, and Harry Clifford Lott, the well known baritone, a member of the Board of Directors. Mr. Blanchard, as well as those who resigned, are enthusiastically in favor of the new Philharmonic Orchestra, of which Henry Schoenfeld is conductor and L. E. Behymer manager, and will bring their personal influence to bear on the success of the new enterprise.

Elizabeth Simpson presented Helen Merchant, pianist, assisted by Miss Isabelle Elliot, soprano, at a studio musicale on last Saturday evening in a program of great excellence. Miss Merchant is an unusually talented young pianist and she interpreted the exacting program with brilliant technique and exceptional musical feeling. Miss Elliot sang two groups of songs in a charming manner, and dancing concluded the pleasant evening. The program was as follows: Sonata Op. 4, No. 2 (Beethoven); Solfaggietto (C. P. E. Bach), Miss Merchant; Passing By (Edward Purcell), A Madrigal (Victor Harris), Miss Elliot; Valse Op. 64, No. 2 (Chopin), Valse Op. 61 No. 1 (Chopin), Etincelles (Moszkowski), Miss Merchant; Le Printemps, c'est toi (Lehmann), Bonjour Suzon (Pessard), Miss Elliot; Shadow Dance (MacDowell), March Wind Op. 46, No. 10 (MacDowell), Scherzino Op. 39 (MacDowell), Polonaise Op. 46, No. 12 (MacDowell), Miss Merchant.

MUNICIPAL ORGAN RECITAL

Several popular compositions are on Edwin H. Lemare's Exposition Auditorium organ recital program for Sunday evening, which is as follows: Fugue in B flat, Pignus Futurae (Mozart); Trameri (Schumann); Spring Song (Mendelssohn); Angel Scene, Hansel and Gretel (Humperdinck); Overture to Poet and Peasant (Suppe). Harold Paton, who has come from Australia with a high reputation, is to sing at the recital, with Benjamin S. Moore as piano accompanist, his selections including the prologue to Pagliacci, Nevin's Rosary, and Allitsen's There's a Land. The recital starts at 8:30. Admission, 10 cents.

RECENT NEW YORK WEDDING

Miss Lillian Salter, daughter of Mr. and Mrs. Louis Salter of Carnegie Hall, and Edward J. Greene, associated with the travel lectures of Burton Holmes, were married in Mr. Holmes' studio in West Sixty-seventh street. The bride is a singer and pianist, and has been actively identified with the New York Chapter of the Red Cross. Mr. and Mrs. Greene will return to this city in the Autumn after a stay in St. Louis and Chicago.

NINTH ANNUAL CONVENTION

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA

Fairmont Hotel, San Francisco, July 5, 6, 7, 8, 9

Arthur Farwell, President S. F. M. T. A.

Alice Kellar Fox, Secretary S. F. M. T. A., 62 Baker St.

MRS. COLBERT, FRIEND OF RESIDENT ARTISTS

Although Successfully Managing Seven Artists Who Carry Here From the East She Found Time to Manage Thirty Able Artists Residing Here

One of the foremost principles of the Pacific Coast Musical Review has always been a persistent and consistent encouragement of resident artists. We have absolutely no use for anyone who sneers at the so called local artist. We can not possibly recognize the usefulness of any musical club which does not fully admit and encourage the existence of efficiency among artists residing among us. We cannot see the difference between an artist of merit who lives among us and a competent artist who lives elsewhere and visits us occasionally. And anyone who does not take this view is prejudiced, and ought to be dealt with exactly as he or she deals with others. And this paper proposes to act in accordance with this principle. It is the only way in which we possibly can eradicate the evil of discrimination against resident artists and organizations.

Now, the artists of California have had no better friend in recent years than Mrs. Jessica Colbert. While Mrs. Colbert has naturally not been able to secure extended concert tours for all our worthy artists living in this State, nevertheless she has established for herself a splendid record. During the season 1918-1919 she has given not less than thirty worthy artists residing in California opportunities to appear in concert in various portions of the State. Most of these received several engagements. It is safe to say that Mrs. Colbert has given upwards of one hundred concerts with California artists during the season just passed. And these artists included: The Chamber Music Society of San Francisco, Louis Persinger, Horace Britt, Emilio Puyans, Iole Pastori, Charles Wakefield Cadman, Jeanne Jomelli, Stella Jellica, George Edwards, Hana Shimozumi, Jerome Uhl, Helen Hambley and Violet Riley, Walter Wenzel, Mrs. Cecil Hollis Stone, Katherine Fiske, Grace Becker, Therese Ehrman, Jack Edward Hilman, Mildred Wright, Marie Hughes Macquarrie, Frieda Peycke, Alvina Barth, Constance Mering, Allan Bier, James Woodward King (Sacramento), Louise Van Ogle (Washington), Marie Le Noir.

This is decidedly a list to be very proud of, and we trust that Mrs. Colbert's efforts in behalf of the California artists will be appreciated by everybody, and this appreciation can not assert itself in a more striking fashion than not to expect of Mrs. Colbert more than she can reasonably accomplish. It is, for instance, impossible for any one manager to secure engagements for all artists residing in California. Nor is it possible to secure for any artist more than a few engagements during the season as long as present concert conditions exist. We believe that Mrs. Colbert has done splendidly under the circumstances. She has repeatedly expressed her opinion that she does not believe in bringing artists here from the East who are not as good as those already available in California. And inasmuch as she is constantly developing new concert territory in this State, she will be able to secure more and more engagements for resident artists with each additional season. Another splendid service Mrs. Colbert is rendering the resident artist is her persistent effort in trying to influence the music clubs to have fewer concerts, but better ones, in other words decreasing the quantity and increasing the quality. And in order to do this Mrs. Colbert urges all professional artists to absolutely refuse to sing or play for nothing. Unless the artists back her up in this proposition she can not possibly work in their interests. During next season Mrs. Colbert is planning even bigger things for California artists than hitherto. Indeed she proposes to specially feature California musicians.

In thus emphasizing the importance of resident artists Mrs. Colbert does not ignore the necessity of giving visitors a chance. And during last year Mrs. Colbert has added considerably to her prestige as manager by directing the concerts of the following distinguished artists booked through Eastern offices: Pablo Casals, Joseph Bonnet, Henri Scott, Cecil Fanning, May Mukie, Rebecca Clarke, and the French Army Band. The year just past was the first during which Mrs. Colbert has had an office in San Francisco. And she has a right to view with satisfaction the splendid results she attained during this initial year. No doubt she will add to her past successes next year, and every artist as well as all those interested in the attainment of concert opportunities for resident artists owe it to themselves to assist Mrs. Colbert in attaining her ambitions regarding the concert field for resident artists in this State.

Charles M. Dutton, 151 Tunnel Road, Berkeley, entertained about one hundred guests Saturday evening last in honor of Cecil Fanning, baritone, and H. B. Turpin, accompanist. The beautiful music room, in the light of many candles, with which it is furnished, afforded a charming setting for some musical numbers furnished by Mr. Fanning and Allan Bier, pianist. Mr. Fanning sang Ellen Wright's "Dream Song," Cadman's "Doe Skin Blanket" (poem by Mr. Fanning) and Debussy's "Children Who Have No Longer Christmas," the last number making a profound impression, to which Mr. Turpin's accompaniment contributed much. Mr. Bier played the first Chopin Prelude, and Bach's Prelude and Fugue in C minor.

SCHUMANN-HEINK THRILLS FIFTEEN THOUSAND IN TACOMA

Great Diva Displays Her Matchless Art in Wonderful Amphitheatre of Tacoma—Frank La Forge and Ernesto Berumen Excellent Associate Artists—Washington Music Teachers Association to Convene in Seattle—Seattle Subscribes One-third of Guarantee Fund of \$70,000

BY WALTER ANTHONY

Seattle, June 15, 1919.

Madame Schumann-Heink's indefatigable spirit found superb expression last night at the Tacoma Stadium, where nearly fifteen thousand persons listened to this marvellous woman. The Stadium, which is one of the "sights" of the great northwest, will seat more than thirty thousand on the concrete steps of its amphitheatre. Its shape is not unlike that of the Greek theatre, of course, but it is much deeper, the line of its outer and upper rim of seats describing less of a semi-circle and more of an oval. Its open end, corresponding with the stage end of the Greek theatre, looks out over the Sound, above which it stands about two hundred feet.

The bowl end of the amphitheatre was used, the platform on which the great singer stood overlooking, first a wilderness of automobiles, and beyond them the rising, circling rows on rows of densely packed, and silent listeners. Above the singer, and beyond the pine covered mountains on the other side of the Sound, hung a rainbow which Madame Schumann-Heink said she took to be a propitious omen, for her appearance marked the opening of what Tacoma hopes to make an annual festival of music, over which the great stars of the vocal and instrumental world will preside. This seemed like a symbol of success.

The concert of last night had been booked originally for Thursday night. But Thursday was clouded. Rain threatened the success of the undertaking. So, Schumann-Heink, with characteristic magnanimity, volunteered to remain over until Saturday night. In the meantime, she said, she could put in her time to profitable advantage by singing for the boys at Camp Lewis. Which she did with profit to them, though her

season, that one third of the guarantee fund of \$70,000 which was provided for three seasons, had been spent in the first season just closed, and that there were still some unpaid bills. This he pointed out, showed that a larger guarantee fund would be necessary or deficits in the two coming seasons would have to be materially lessened. It is hoped to create a wider interest in the orchestra's activity, and by a larger sale of season tickets to conserve the subvention which is provided by the business and professional men of Seattle. John Spargur has been elected to direct the orchestra for the two coming seasons, the next one of which will open in October of this year.

A feature of importance at the concluding concert by the symphony orchestra was the appearance of Miss Lucile Johnson, a harpist of the "new school" and a pupil of Carlos Salzedo. She played an intricate, but beautiful Introduction and Allegro by Ravel, written by that Frenchman expressly for harp and orchestra and, with Mrs. Eleanor Nordhoff Beck, the orchestra's excellent harpist, a duet by Debussy (consisting of a pair of dances entitled respectively, Dance Sacre and Danse Profane). The possibilities of the harp to extend its power and its expressiveness was interestingly revealed by the young artist and fortified in the duet with Mrs. Beck, though the Debussy work failed to "convince" the audience, as it did your correspondent, of its sincerity, and hence its beauty. The writer of this letter would with difficulty select the "sacred" from the dance, each seeming to be equally diabolically alike in perversion of tonality and in distortion of form and melody.

MARY ALVERTA MORSE PUPILS IN RECITAL

Nine pupils of Mary Alverta Morse gave a song recital at Sorosis Hall on Tuesday evening, June 17th. Every seat was occupied and the audience expressed its satisfaction frequently by hearty applause and demands for encores which, however, could not be complied with both on account of the length of the program and the rules of the evening. The opening number of the program consisted of a duet from Mozart's Marriage of Figaro, by Mrs. J. H. Merrill and Mrs. E. C. Scully. This was followed by Dr. John Bennis, who sang The Heart of Her (Cadman), and My Love o' You (Able Gerrish-Jones). Mrs. Harry Cornell sang Who is Sylvia (Schubert), and There are Fairies at the Bottom of My Garden (Lehman). Evidently these vocalists have not yet studied sufficiently long to have attained assurance on the concert platform. Nevertheless they acquitted themselves creditably under the circumstances.

Mrs. Elizabeth Coleman Scully displayed a fine resonant mezzo soprano voice which she used with fine discrimination and poetic instinct. Mrs. Scully especially succeeds in singing finely sustained passages and enunciates distinctly. Her voice, which possesses the warmth of an alto, was heard in "I'm Wearing Awa" (Foote), and The Quest (Smith). The bright particular star of this event was unquestionably Miss Alvina Barth, who has improved remarkably since last we heard her. She has gained poise and assurance and sings with an ease and certainty that proclaims the professional artist. Her colorature work in the Jewel Song left nothing to be desired. It was clean, purely intoned and artistic in phrasing. Miss Barth sang the following works with the finesse of the artist: Liddle (Thyer), The Owl (Wells), and Jewel Song from Faust (Gounod).

Mrs. Edgar James displayed a clear, lyric soprano voice in the following compositions: Minute tendre (arr. Weckerlin), Fairy Tales (Wolff), and Damon (Stange). She also sang with taste and with appreciation of the proper sentiment contained in the compositions. Mrs. J. H. Merrill showed remarkable progress since her last appearance at these affairs. She has gained a certain depth of expression that is decidedly effective, and her voice has gained in warmth, volume and range, although she has always been an artist of unusual intelligence. She sang: Morning Hymn (Henschel), The Lass With the Delicate Air (Arne), A Spray of Roses (Anderson), and A Rondel of Spring (Bibb), in a manner that convinced everyone that she possessed more than ordinary artistic skill in tone production and phrasing. Another singer who displayed extraordinary vocal traits was John F. Wood, a tenor of exceedingly fine lyric quality, ringing and flexible timbre and decided poetic color. It is a voice of fine range, resonant in the middle and low register and clear and silvery in the high. With more experience, Mr. Wood, no doubt, will use his upper tones with more relaxation. He simply enraptured his audience with: I'll Sing Thee Songs of Araby (Clay), Danny Boy (Old Irish), and Donna Morel Morir (Tosti).

Mrs. J. M. Jonsson's pleasing soprano voice was heard to advantage in Cherry Ripe (Old English), Just Before the Lights are Lit (Branscombe), and The Shepherd's Song (Elgar). This excellent program was concluded with the following group of songs sung exclusively by Miss Alvina Barth: Ave Maria (Cherubini), When Love Comes Dancing (Salter), and Vissi d'Arte from La Tosca (Puccini). Miss Morse, as well as her pupils, deserve to be congratulated upon the success of this affair.

A New American Melody Ballad

"When You Look
in the Heart of
a Rose"

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New York

own exchequer was not enriched. She sang superbly last night. Her offerings included a Handel aria, Secchi's "When Two That Love are Parted," Carpenter's "Home Road," Ward-Stephens' "Have You Seen Him in France," Pasternack's "Taps," Rogers' "When Pershing's Men Go Marching By," "My Heart Ever Faithful," by Bach; Lieurance's "Indian Love Song," Chadwick's "Danza," Arditi's "Bolero," and Oley Speaks' setting of John Hay's Civil War verses, "When the Boys Come Home."

In the last number is to be found the answer to the question whether this artist's command over the emotions and hearts of her hearers is as firm and fine as ever, and one of the most effective exhibitions I have ever witnessed of "mob consciousness." When the singer reached that portion of the song where the opening phrase of the "Star Spangled Banner" is sounded vigorously by the piano, and in response to the majestic pose of the artist, the entire audience, as one, rose and stood, the men bare headed, the women with heads up lifted, and so we remained until the final note, clarion like a trumpet's, had floated away over the placid waters of the Sound.

The majestic Schumann-Heink art, and the pulsance of her matchless personality, are assets of incalculable value to this great land of hers. Frank La Forge was the impeccable accompanist, and a pianist, Ernesto Berumen, a Mexican, revealed power and sensibility in his well selected solos.

The Music Teachers' Association is busy with plans for a short convention to be held in Seattle, July 2nd and 3rd. It is the purpose of the convention to help arouse public interest in music as a civic need; to encourage the efforts of the symphony orchestra guarantors and get behind the project to construct here a municipal auditorium which shall be no tragic monstrosity of acoustical horror such as devoted San Francisco is cursed withal.

Joseph Blethen, one of the symphony orchestra guarantors, announced at the final concert of the symphony

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ADA MITCHELL, In "June Times"; EMILE and
JOHN NATHANEE, In Fests of Darling; LLOYD
and WELLS, "Two Boys from Dixie"; HEARST
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CARUSO AND FARRAR RE-ENGAGED

Nine American Artists Added to the Metropolitan Opera Singers—Sousa, Released From War Service, Begins Transcontinental Tour—Duncan Dancers Interpret Classical Music

New York, June 22.—In sailing today, on the first trip he has made in three years, Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, said that all of the principal artists of last season would return in the fall, including Enrico Caruso, the tenor, who has been re-engaged for another four years, and Geraldine Farrar, soprano, re-engaged for three years more. The impresario said:

"Among new artists engaged are: Gabriella Besanzoni, contralto, of the Costanzi Opera of Rome and the Opera of Buenos Aires; Mme. Louise Berat, contralto, formerly of the Paris Opera Comique; Renato Zanelli, baritone, of the Santiago Opera; Giovanni Martini, basso, formerly of the Scala of Milan, and Octave Dua, tenor buffo, formerly of Covent Garden Opera.

"Nine American artists have been added to the company—Orville Harold, a tenor of fine quality well worthy of the Metropolitan stage; Misses Evelyn Scotney, Gladys Axman, Ellen Dalossy, Margaret Farnam, Edna Kellogg and Adeline Visari, sopranos, and Misses Jeanne Gordon, Frances Ingram and Carolina Lazzari, contraltos."

In discussing renewals at the Metropolitan Opera, General Manager Gatti-Casazza said:

"Parsifal, which is quite free from the taint of Teutonic militarism and imperialism, will be restored to the repertoire, but it will be sung in English, a special translation having been made by Henry E. Krehbiel. An entirely new and original mise-en-scene is also being prepared.

"Another important revival will be La Juive, masterpiece of the French composer, Ludovic Halevy, the libretto by Scribe. Special interest attaches to the fact that the chief tenor role will be sung by Mr. Caruso. Massenet's Manon also will be revived."

"Next season," Mr. Gatti said, "will be full of variety, and the new productions will provide an artistic feast, not only for the ears but also for the eyes. Among the novelties will be an American opera in two scenes, A Night of Cleopatra, based on one of Theophile Gautier's stories, libretto by Alice Neal Pollack, music by Henry K. Hadley, one of the most popular native composers.

"Masterlinck's L'Oiseau Bleu, which as a play has had such a great success here a few seasons ago, will be presented here in operatic form for the first time on any stage. The music is by one of the best of the younger French composers, Albert Wolff, now conductor of the Opera Comique and engaged by the Metropolitan to succeed Maestro Pierre Monteux, who becomes conductor of the Boston Symphony Orchestra. Tchaikowsky's Eugen Onegin, perhaps the most popular opera of the Russian repertoire, will be another novelty."

A new suite by Henry Hadley was played at the Columbia University open-air concert on the campus Friday evening, with the composer conducting the New York Military Band. The suite is in six parts, with the titles, Hollyhocks, Forget-me-nots, Crocuses, Jasmine, Bachelor Buttons, and Poppies. The first part was a march, the second a waltz, and the third a dance. The whole suite showed Mr. Hadley's skill in instrumental coloring. Alma Clayburg, soprano, sang Bizet's Angus Dei, and The Long, Long Trail, in which the audience joined.

The Saint Cecilia Orchestra, Italy's historic symphonic association, will visit the important cities of the United States next season, beginning its series of concerts at the Metropolitan Opera House in this city in October. Officially it is known as the orchestra of the Royal Academy of Saint Cecilia, the oldest musical society in the world, but it is as well known as the Augusteum Orchestra, after the famous circular hall constructed upon the ruins of the Tomb of Augustus, in Rome, where its concerts have been given for many years. It is the Royal Orchestra of Italy and its visit to America is under the auspices of His Majesty the King of Italy.

Lieut. John Philip Sousa has begun a transcontinental tour with his band. The first concert since he left the war service was at the Academy of Music in Brooklyn, Saturday night. He had twenty-seven veterans of army or navy service. The new Sousa marches began with Bullets and Bayonets, and his war-time Wedding March. There were also his Golden Star, dedicated to Mrs. Roosevelt, and his song to Colonel McCrae's in Flanders Fields, while in lighter vein were Sousa's Dwellers in the Western World, and Showing Off Before Company.

A dispatch from Cleofonte Campanini, General Director of the Chicago Opera Association, now in Europe, announced that Carlo Galeffi, a sensational young Italian baritone, would be a member of the Western opera organization next season. Galeffi, who is now at the Theatre Colon, Buenos Aires, will come from the Argentine capital to this country, arriving in October. He will sing later with the company during its five weeks' stay in New York. Galeffi is a native of Parma, the home city of Mr. Campanini, and since his debut at the Scala he has appeared in the leading opera houses of Italy, Spain, and South America.

The Isadora Duncan Dancers, Anna, Theresa, Irma, Lisa, Margot and Erica, gave a very interesting program at Carnegie Hall on Tuesday evening under the management of Loudon Charlton as concert manager. Miss Duncan herself has had the honor of being the

soloist, while Walter Damrosch conducted the music she interpreted. Her girls had the assistance of George Copeland, a most fascinating pianist, whether playing Schumann, Gluck, Chopin, Debussy or Strauss. Of course, with half a dozen sprightly youngsters, the music naturally ran to dances, the first ensemble being Gluck's Scenes des Champs Elysees, from Orpheus. Enjoyment, however, was not confined to the dances. Chopin's Marche Funebre was interpreted. I don't know when I ever heard the famous funeral march to such great advantage. The ensemble danced Schmitt's Suite of Five Waltzes. After the repeated demands of the spectators a dramatic dance was given in which the Stars and Stripes and the Tricolor predominated.

The thirteenth edition of "The Follies" was opened last Monday night by Florenz Ziegfeld, Jr., at the New Amsterdam Theatre. Irving Berlin and Victor Herbert had a share in writing the music, while Rennold Wolf, Gene Buck and others contributed the comic passages. Delyle Aida sang, and Marilyn Milla, aided by Mr. Herbert's ballet music, danced. Irving Berlin's most popular contribution was a negro melody.

Gavin Dhu High.

ANNUAL BOHEMIAN CLUB CONCERT

The annual concert of the Bohemian Club will take place this year at the Tivoli Opera House, Thursday afternoon, July 10th, at half past two. These delightful affairs, when the "Midsummer Music of Bohemia" is heard for the only time outside of the sacred precincts of the Bohemian Grove, are always well attended by friends of the club and music lovers generally. This year's program will include the principal numbers from the new Grove play, "Life," book by Harry Leon Wilson and music by Domenico Brescia. It will be interpreted by an orchestra of seventy, under the direction of the composer, and the Bohemian Club chorus of sixty. Music from Grove Plays of other years will also be heard, including selections from "The Twilight of the Kings," by Wallace A. Sabin. Richard M. Hotelling will tell the story of "Life" and stereopticon views of the play and grove will be shown. Boxes and reserved seats will be on sale at Sherman, Clay and Company's, Monday morning, July 7th.

BRAHM VAN DEN BERG AT ORPHEUM

Frank Dobson and his Thirteen Sirens will be the headline attraction at the Orpheum next week. The Sirens is a musical tabloid by Frank Stammers and contains sufficient plot for its purpose, which is to exploit the singing, dancing and comedy of Mr. Dobson and thirteen very attractive and talented girls. He is a clever light comedian, gifted with a keen sense of humor, which he is apparently unconscious of, and he sings and dances admirably. The tabloid is beautifully staged and costumed and in every way worthy of the great success it has achieved wherever it has been presented.

Madge Maitland is an international star of great fame and popularity, who sings comic songs in a manner which is peculiarly her own and which is both effective and attractive. Brahm van den Berg, although born in Holland, is best known as a Belgian pianist, for he received his musical education in Belgium, beginning at the age of five, when he learned the "cello." At thirteen Brahm van den Berg toured Europe as a prodigy and was soloist with the noted Symphony Orchestra at the Kursaal concerts at Ostend, also appearing at the Belgian Court, where, through the influence of its Queen, he was granted a three years' course, Leschetizsky being his instructor. At sixteen he graduated with high honors and was a pupil of Saint-Saens. He is now recognized as one of the greatest of pianists.

Lew Williams and Ada Mitchell will appear in a musical skit called "June Time," which is tuneful, funny and entertaining. Emile and John Nathane will perform the most daring and sensational gymnastic feats. The remaining acts will be Shella Terry and Company in the Musical Romance "Three's a Crowd"; Lloyd and Wells, "The Two Boys from Dixie" and T. Roy Barnes and Bessie Crawford in "A Package of Smiles." The latest series of the Hearst Weekly Motion Pictures will complete one of the most enjoyable programs in vaudeville.

MARJORIE RAMBEAU AT THE CURRAN, THEATRE

Of the highest dramatic interest and importance among this season's offerings is the New York dramatic novelty, "Eyes of Youth," which brings the noted emotional star, Marjorie Rambeau, to the Curran to-morrow (Sunday) night, direct from a run of one year at the Maxine Elliott Theatre, New York. Miss Rambeau is under the direction of Thomas Wilkes, by arrangement of Thomas Wilkes, by arrangement with A. H. Woods. "Eyes of Youth," needs little introduction to playgoers. Its remarkable metropolitan success has been told about all over the country. The story, in three acts and four episodes, has to do with the choice of a young girl on the threshold of life, to whom several alternatives present themselves.

Undecided what to do, she meets a Hindu yogi, who teaches her how to study her own heart, and through this understanding how to see the future, revealed through the medium of a crystal ball. The episodes are visualizations of the scenes and incidents revealed to the girl in the crystal. They are not only picturesque and interesting in themselves, but are part of a progressive dramatic story with great significance. The production is an effective one. To-night's performance will conclude the successful engagement of Oliver Morosco's merry comedy, "Cappy Ricks," which has as stars William Courtenay and Tom Wise.

SPECTACULAR PRODUCTION OF AIDA

California has seen many sumptuous and lavish productions of plays, operas and spectacles but nothing approaching the magnificence of the recent presentation of Aida, at the Greek Theatre, has ever been witnessed in western America. Consequently the announcement that it would be repeated, but even on a more elaborate scale, at the Civic Auditorium, next Wednesday evening, July 2nd, has been hailed with delight and the big building bids fair to be packed to the doors. On account of the magnitude of the production and great size of the stage, it has been found necessary to take out a great many chairs, thus reducing the seating capacity, but still there will be room for many thousand spectators, at prices ranging from fifty cents to two dollars.

As in the first production, the lighting effects, under the direction of C. J. Holzmueller, illuminating engineer, will be of surpassing beauty and will rival those of D'Arcy Ryan at the Panama-Pacific Exposition. The scenic effects and costumes will be better than in Berkeley, the scenery of the production built for Ewing Field having been secured for this occasion. Pietro Marino, the violin virtuoso, will be the musical director and he will wave his experienced baton over an orchestra of seventy-five picked musicians. The chorus will number one hundred and fifty trained voices and there will be a bewildering ballet of seventy, under the direction of Anita Peters Wright.

The cast will be notable and will be headed by our own Maude Fay, California's most renowned singer, who has sung the title role in Aida with such tenors as Caruso, Martinelli and Slezak. This will be her first operatic appearance in her home city and she is assured of a rousing reception by her multitude of friends. Albert Rappaport, the eminent tenor, whose fine voice is well known here, will also make his operatic debut in this city as Rhadames, and he, also, is assured of a warm reception. Marion Vecchi, the popular baritone, will sing Amonasro, a role that should fit him admirably, and Blanche Hamilton Fox will again sing Amneris, in which she triumphed at the Greek Theatre. Evaristo Alibertini and Giuseppe Corralo will again appear as the King and Ramphis and the stage will once more be under the experienced direction of Aristide Neri.

A TEMPERANCE TOWN AT THE ALCAZAR

Whether the country goes bone dry, soaking wet or only moderately moist the coming week, the New Alcazar Company, an organization of quite startling versatility, has seized upon the psychological moment to play Charles Hoyt's famous farcical comedy "A Temperance Town," commencing at next Sunday's matinee. A recent Boston revival was so hilariously received that others in Eastern cities followed with amazing box office returns. Theme and title appeal alike to the younger generation, who have not seen the uproarious satire, and to their elders who have chuckled and roared over the comic, convulsions of a community in its first agonies of prohibition. Hoyt, like his successor George Ade, was a brilliant satirist, a hater of sham and hypocrisy, and a genius in depicting the humorous side of life. "A Temperance Town" is played, not as propaganda, but as funny, timely entertainment. It will be acted without revision, exactly as written with Belle Bennett as the beauteous Ruth, Henry Shumer as "Monte" Jones, the amiable town drunkard; Walter P. Richardson as the inimitable "Bingo," Jean Oliver as Roxy, and some twenty-five others.

FAIRMONT AND PALACE HOTEL PROGRAMS

So great a hit has the young dancer from South America, Gualtiero Bartalini, made in Rainbow Lane at the Fairmont Hotel, that he will be retained for another week, continuing his wierd and wonderful "Danse Macabre," to Saint-Saens' music, with Vanda Hoff. A newcomer to the hotel at the top of the town will be Pearl Lowerie, the American chanteuse, whose originality and piquancy have gained her great renown, and Eva Clark and Halli Nestor will change their solos and duets. Vanda Hoff, who is an established favorite in Rainbow Lane, will appear in some new dance creations and Henry Busse and his remarkable jazz orchestra will continue to tempt tripping feet.

Blanche Hamilton Fox, the eminent mezzo-soprano, who will sing "Amneris" in the production of Aida at the Civic Auditorium next Wednesday night, will be the vocal soloist of the Lobby Concert at the Fairmont Hotel this Sunday evening at 8:45 o'clock. Accompanied by Dr. Maurice W. O'Connell she will sing the following: Aria from La Favorite (O mio Fernando) (Donizetti), Kashmiri Song (Woodford-Finden), Values (F. W. Vanderpool), Bergerettes (Weckerlin), Habanera (Bizet). The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Selection, La Boheme (Puccini), Valse, Fascination (Marchetti), (a) Dost Thou Know Sweet Land? from Mignon (Thomas), (b) Mexicana Danza Manzanillo (Robyn), Violin Solo (Selected), (Rudy Seiger); Overture, Light Calvary (Suppé).

F. D. Seigrist, the cornetist, will be the soloist at the Palm Court concert in the Palace Hotel this Sunday evening at seven o'clock, and Brooks Parker and E. Bergenholz will be heard in a flute and horn duet. Director Rudy Seiger's program for the augmented orchestra is very alluring, and is as follows: March, Diplomat (Sousa), Waltz, Ange D'Amour (Waldteufel), Mexican Serenade, Mirabella (Bendix), Cornet Solo (Selected), F. D. Seigrist; Grand Selection, Pagliacci (Leoncavallo), Selection from The Firefly (Friml), Serenade for Flute and Horn (Titli), Brooks Parker and E. Bergenholz; Overture, Italians in Algeria (Rossini), Starlight (by request) (Stampee), Featuring Chas. Seiger, drums and traps.

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The San Diego Tribune: "Never in the history of the club house has there been so large a crowd for any event, and the enthusiasm with which the entire program was received by the audience, which had waited patiently for more than half an hour while an effort was made to secure extra seats for the overflow crowd, attested to the appreciation of the pianist."

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THE SIGNIFICANCE OF THE CALIFORNIA MUSIC TEACHERS' CONVENTION

The Ninth Annual Convention of the Music Teachers' Association of California Which Will Begin With a Reception to the Delegates at the Fairmont Hotel Next Saturday Evening July 5th and End With a Great Banquet on Wednesday Evening, July 9th, is Deserving of the Attention of Everyone Interested in Music

By ALFRED METZGER

The Pacific Coast Musical Review hopes that everybody interested in music, whether they are members of the Music Teachers' Association of California or not, will regard the forthcoming Ninth Convention, to be given at the Fairmont Hotel, beginning Saturday evening, July 5th, and ending Wednesday evening July 9th, with that seriousness which it unquestionably deserves. Upon asking prominent music teachers whether or not they belong to the music teachers' association, and if not why they do not feel inclined to become members we have so far only discovered two reasons. One is that certain teachers consider themselves so far above their colleagues, and so saturated with the superior attitude they assume, that they are ashamed to associate with the members of these associations. The other reason we heard is a failure to see what personal advantages may be derived from contributing the nominal dues to the treasury of the organization. This is the proper time to dissect these reasons and discover whether they really are based upon sufficiently just grounds to arouse sentiments of opposition to a movement that is as necessary as air and nourishment, for

If our superior pedagogues, who are not always the examples which they believe they are, could be made to understand that the only way in which they can attain better conditions among the teaching fraternity of this country is to become members of these associations and lend their personal aid toward the improvement they seem to desire, a correct standard of music teaching in this country would soon be attained. But if pedagogues of unquestionable executive ability and of undisputed authority and standing are ashamed to associate with their colleagues, and are so indifferent as to permit deplorable conditions to continue, when they easily could be remedied, are not sufficiently broad in mind nor big in heart to serve as apostles in the dissemination of knowledge that does not possess its superiority in the world.

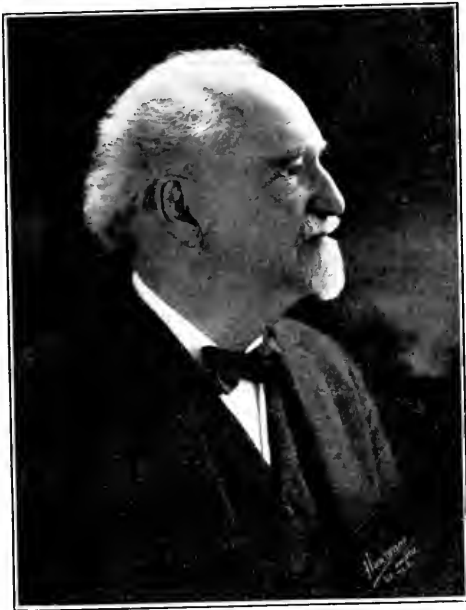
The other reason for not joining the Music Teachers' Association, that of wondering what one can get out of belonging to it, is even less justifiable. It is not a question as to whether you can get any personal advantage from being a member of an association intended to assist in the advancement of musical education. It is solely a question as to what you can do to help the good cause. SERVICE is the great thing that should inspire everyone who wishes to be regarded as spreading the gospel of good music. It is all very well to permit the commercial spirit to rule somewhat, and not too much either, in the studio or the concert hall, but there must be some efforts that do not require remuneration, and among these the betterment of educational conditions in music is the most essential.

There are at present two great problems before the musical public. One is the music department at the University of California, and the other the proposed bill for National Conservatories now before Congress. It is not a pleasant thing to say that the music department at the University of California has become nothing but a very ordinary private studio, after fourteen years of existence. It is about time that the authorities were awakened to the fact that the dignity of the University demands the improvement and advancement of this department. If the University authorities believe that music is unworthy and unimportant, then let them discontinue the department altogether. But if they think it should be on a par with other departments, by all means let it be worthy of the name. The Music Extension Department of the University at this day is far superior to the actual music department, and that has only been two or three years in existence. The summer session has hitherto been superior to the music department. If all our leading pedagogues would become members of the Music Teachers' Association of California, and would co-operate with all musical educators, the authorities of the University would have to take notice, and would soon realize the seriousness of the situation. Instead of a private studio over which one man has authority, it would soon become a genuine public institution organized to benefit the people at large, and not represent the policies of one individual.

Another matter that deserves serious consideration on the part of the music teachers is the National Conservatory bill. It is surprising how much indifference there seems to exist toward this project among the very teachers who usually assume such a superior attitude toward their colleagues. And yet how great an educational problem is contained in that movement. Unless our teachers take a lively interest in this bill, and follow it very carefully as it passes through the various stages of progress in the legislative halls at Washington, there will be no National Conservatory near San Francisco, nor will such conservatory attain that dignity and standard of excellence which is so sadly needed. It will become a political institution, and a political institution CONTROLLED FROM THE EAST. Surely our able and distinguished pedagogues who have chosen this fair land to spend the remaining days of their useful life can not look with indifference upon a matter of such vital importance to themselves and the musical public at large. Make your California Music Teachers' Association so strong and so powerful and so dignified that its voice will be heard from the Pacific to the Atlantic. Forget for a moment personal differences, small matters of profit and prejudices and think of the common good.

We have here only mentioned two important problems, but there are many others to solve within the next few years. We are facing a period of reconstruction. Are we going back to old conditions, or shall we advance upon a broader and higher plane? Shall we

continue to stand by idly while our able artists are underpaid and ignored, while our teachers are belittled, while our composers are unappreciated and while, in fact, a so called musical atmosphere is a thing unknown in this State. The Musical Association of San Francisco and Alfred Hertz have proved that the public is willing to support and appreciate symphony concerts given by local musicians conducted by a master who resides among us. The Music Teachers' Association is equally able to prove that the musical public will appreciate concerts by resident artists, lessons by resident teachers, performances by resident organizations and is willing to pay a just and fair remuneration. But the association must have the energy and aggressiveness only obtained through the co-operation of all worthy musical elements, or at least the majority of them, and with such co-operation and loyalty toward the common good, nothing is impossible. By becoming a member of the Music Teachers' Association of California and sharing in its responsibilities, not sitting at home complaining and finding fault, every member of the profession will really reap individual profit, for he will have assisted in clearing the air of inefficiency.



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First, let us look upon the superior person. He feels that teachers' organizations, as they are constituted today, admit members who, according to the views of the objectors, are not fit to be entitled to the recognition of such associations. They feel that among the members of such associations are music teachers who should not be permitted to teach, because they have not acquired sufficient musical knowledge to be regarded as worthy pedagogues. They prefer to see organizations which will only admit what they call COMPETENT teachers. As an attitude of proud superiority toward their colleagues this reason may possess a certain element of justice, but as a means to better conditions and help their fellowmen, the reason is altogether selfish and void of justice. In the first place we do not as yet possess in the United States a fixed standard as to what represents an efficient or inefficient teacher. We are on the way of securing such standard, but as yet have not reached it. The Music Teachers' Association is the one organization that can materially aid in the standardization of the teaching faculty. And it will never attain the aims sought for it by leading pedagogues, if the latter retain that attitude of aloofness which they have been, and still are, exhibiting.



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Amelita Galli-Curci, opera singer, according to the dispatches from Chicago, has denied all charges against her character made in a recent answer to her bill for divorce, which was filed by her husband. At the same time she filed in the Supreme Court an affidavit alleging that Curci has twenty-five thousand dollars in Italian securities which rightfully belong to her. She asked that fifteen thousand dollars of this amount be paid her at once as her support pending determination of her suit, the remaining ten thousand dollars to be paid when the case comes to final settlement.

Signor Campanini, interviewed in Paris recently while making preparations for his Chicago-New York season, was asked what he thought of the reputed opportunities of musical training there, and he said: "I have always found two characteristic excellencies in the French training of singers. One I may call elegance in their manner of presenting themselves on the stage, and this the public always appreciates. The other is a perfection of diction. I can understand the words when French-trained artists sing them. I know some object to the use of falsetto, but a tenor does not need to belittle his love."

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CLARENCE URMY—San Jose Mercury Herald

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EIGHTEENTH YEAR

VARIOUS MATTERS CONCERNING CONVENTION

Interesting Circular Mailed to Members of Teachers' Association, and Containing Complete Official Program as Well as Other Information

The following important information was mailed to all members of the Music Teachers' Association of California by Mrs. Alice Kellar Fox, chairman of Convention Press and Publicity Committee, and Secretary of the San Francisco Music Teachers' Association:
To the Members of the Music Teachers' Association of California:

Our Ninth Annual State Convention takes place in Hotel Fairmont, San Francisco, July, 6, 7, 8 and 9, 1919.

Let us forget, this final notice is sent to remind you of the great treat in store for you at our coming convention. Mr. Samuel Savannah, 452 Pacheco street, Chairman of the Program Committee, has prepared a wonderful program for this occasion, of which the following is a synopsis:

Opening Day—July 5

8:30 p. m.—Reception to the Delegates and Musical Program in Ballroom of Fairmont Hotel. (Remember, also, that you may invite your friends.)

Sunday, July 6

Morning—Delegates to attend various churches to hear special music.

Afternoon—Concert at Palace of Fine Arts of compositions by California Composers.

Evening—At Municipal Auditorium—Organ Recital. "Chant of Victory," by Arthur Farwell, for baritone solo, two readers, chorus of 250 voices and the entire audience en masse.

Monday, July 7

9:00 p. m.—At Fairmont Hotel. Address by President Arthur Farwell of San Francisco Music Teachers' Association. Response by President Sofia Newland Neustadt of Music Teachers' Association of California.

9:30 a. m.—Lecture and Recital.

10:15 a. m.—Piano Round Table.

11:15 a. m.—Recital by Santa Clara County Members.

2:00 p. m.—Chamber Music Recital. String Quartet. Baritone Solo.

3:15 p. m.—Address on Library Extension.

3:45 p. m.—Piano and Song Recital.

4:45 p. m.—Address, The Benefits of Belonging to a Local Association.

8:15 p. m.—Concert by Los Angeles and San Diego County Members.

Tuesday, July 8

9:00 a. m.—Round Table on Voice Production.

10:00 a. m.—Concert by Sacramento County Members.

1:30 p. m.—At University of California, Berkeley, Cal. Esthetic Dancing, accompanied by a quintet of wood wind at Faculty Glade.

2:30 p. m.—At Wheeler Hall Song Recital.

3:30 p. m.—Address on Public School Credits.

5:30 p. m.—Faculty Club. Dinner. Entertainment of Delegates.

8:00 p. m.—Greek Theatre. Vocal Quartet. Violin and Piano Recital. Choruses from "Elijah."

Wednesday, July 9

Business Meeting of the Association.

7:00 p. m.—Banquet at Hotel Fairmont.

SPECIAL NOTICE—The Music Teachers' Association desires to call particular attention to the fact that one of the principal discussions will be on the question of school credits to be given for music study with private teachers. This discussion will take place in one of the halls of the University of California, and those who are authority on educational matters will be present. Remember, Tuesday Afternoon, July 8th, University of California.

If you desire advertising space in the Convention Program, please communicate at once with Mrs. Ellen R. Davis (Chairman of Printing Committee), 125 Carmel street, San Francisco.

Mr. H. W. Patrick (Chairman of Transportation Com-

mittee), 440 Eddy street, San Francisco, was unable to obtain railroad rates, owing to certain conditions. Following are the hotel rates:

Fairmont Hotel (The Official Hotel)—Single room, with bath, \$2.50 per day, without board; two persons, \$3.50; three persons, \$4.50. Ormond Hotel (440 Eddy street, near Hyde)—Room, without board, \$1.00 per day; room, with board, \$2.00 per day. Sutter Hotel (Corner Sutter and Kearny Streets)—Single rooms, without bath or board, \$1.00 per day; with bath, \$1.50 per day. Argonaut Hotel—European plan, \$1.00 per day. Golden West Hotel—European plan, \$1.00 per day. Ritz Hotel—European plan, \$1.00 per day. For banquet reservations notify Mrs. Cecil Mark, 420 Frederick street, San Francisco.

Come, honor us with your presence and help to make this the greatest Music Teachers' Convention ever held in the State of California. Sincerely,

MRS. ALICE KELLAR-FOX,

Chairman Convention, Press and Publicity Committee and Secretary of S. F. M. T. A., 62 Baker street, San Francisco.

MUSICAL REVIEW AND ADVANCE INFORMATION

During the season 1919-1920 the Pacific Coast Musical Review published more than twenty-five pages of advance information regarding the prospective concerts of artists and operatic performances. The combined amounts spent by local managers to announce these events represented about \$300. In these twenty-five pages of advance information we only include material forwarded us by local managers, and not information given us by New York managers. The latter is not included in this statement, because the support received from a few artists fully justified whatever reasonable information was published regarding their activities in the East and the standing they enjoy in the musical world. But the twenty-five pages of advance information were given to artists who do not use these columns, but who depend exclusively upon the local management to attend to all their publicity in the way of advertising.

Now, the advance information is really published as a matter of news for the benefit of our readers. In order to satisfy this search for information one column a week or six pages during the actual season would be ample. We have given from four to five times as much space as necessary, and it has cost us about \$300 to set up the type and print these twenty-five or more pages. In other words if we compare the receipts from concerts given in this city, with the service it required to sustain it the Pacific Coast Musical Review did not make any profit whatever on the concert season of 1919-1920 as far as the majority of artists are concerned. Had it not been for artists like Schumann-Heink, Yolanda Mero, Eddy Brown, Max Rosen, Ethel Leginsky, Rudolph Ganz, Mabel Garrison, May Peterson, Margaret Matzenauer and Joseph Hofman, who used the columns of this paper on their personal account, we dare say that the Musical Review would have been obliged to actually pay out money for the privilege of giving its readers advance information about artists who appear during the season.

Now it is evident to any fair minded person, that we can not continue this service under these old conditions. We must necessarily reduce it to the actual needs. The advance information department must bring a certain profit, like any other department, if the paper is expected to do justice to its subscribers. Therefore during the season 1919-1920 the advance information department will be allotted a space in accordance with the income derived from the concert season. And by this advance information department we do not mean reviews or criticisms, but just articles preceding the visits of artists. In justice to artists who do their share toward the support of this paper, whether they come from the outside or reside here, this new policy must be inaugurated.

A certain amount of advance information is necessary. Our subscribers are entitled to it as news. It is a legitimate department of the paper. But it must be given a fixed and limited amount of space, if our subscribers are not to suffer. And so we wish to inform all managers that during the season 1919-1920, as a matter of self preservation, the Pacific Coast Musical Review is forced to reduce its department for advance information to ONE COLUMN a week, which must take care of ALL CONCERTS under local management, unless an increase of patronage on the part of artists and managers, enables us to publish a larger edition than usual, thus enabling us to increase the space of that department.

This also means that during the summer we can not be expected to consistently publish advance information about concerts that do not take place until next October or autumn. Therefore we will not begin to publish these notices until the regular announcements of the managerial offices appear in these columns. Until then they are not absolutely necessary as news value. This action is necessitated by reason of the reduced size of the paper during the summer months. Whatever news we may receive from local managerial offices as to plans, put in brief and concise form, will, however, be printed from time to time.

Carl Seyffarth, the well known young pianist and protégé of Ina Coolbrith, the poet laureate of California, left for New York City recently and will sail for Norway during the second week of July, where he is to play in Christiania, Bergen, and Mandal, where he was born, and then to prepare his programs prior to his debut next December in New York City. Seyffarth studied with George Kruger here and spent the last four seasons in New York pursuing his work. During Mr. Seyffarth's visit he played for the San Francisco Musical Club, and appeared as soloist at the Norwegian May Festival at Golden Gate Commandery hall, besides many private musicales arranged in his honor.

University of California Extension Department of Music

JULIAN R. WAYBUR, in Charge

The Department of Music in the University of California Extension Division offers its services to the communities of the State for the organization and development of their musical resources. To individuals, as well, it affords the benefits of musical education. Here are some of the things it is prepared to do for you and your community:

The Department of Music sends out representatives to aid, by personal supervision and advice, in the organization of community singing, choral training, and the like.

Leaders for community choruses, and for choral training, may be secured.

In the same way, local amateur organizations may engage conductors of orchestral and band music.

Lectures are given on the history and art of music, appreciation of music, and how to listen to music—illustrated with appropriate musical selections. These lectures may be heard by any community in California making proper arrangements. A list of topics and speakers will be sent on application.

Artists in both vocal and instrumental music give concerts and lecture recitals. This group includes singers, pianists, violinists, violoncellists, small orchestras, and players in ensemble music.

The Extension Department of Music acts as an exchange for musical information. It asks school teachers, music instructors and directors, and community center leaders to contribute to its files copies of programs, photographs, magazine and newspaper articles having to do with musical occasions.

From time to time, the Department issues lists of printed materials dealing with music. Programs, Libraries, on request, will be furnished book lists for their music departments.

Instruction is offered by teachers of the voice, piano, organ, violin, violoncello, and other instruments of the orchestra. Instruction may be either individual or in classes of three.

Musical theory, harmony, counterpoint, form and composition are taught in lecture courses.

These subjects are also taught in Correspondence Courses. The courses now offered are: Rudiments of Music (X-A); Diatonic Harmony and Strict Counterpoint (two courses: X-4A and X-4B1); Advanced Diatonic Harmony and Strict Counterpoint (X-4B2); Elementary Chromatic Harmony and Strict Counterpoint in Four and Five Parts (X-5A); Chromatic Harmony and Free Counterpoint (X-5B); Introduction to the History of Modern European Music (X-3A); The Organ and its Masters (X-3-31); The History of the Violin (X-3-32). A correspondence course may be taken up at any time; students as a rule work through an assignment in a week. Each course consists of fifteen assignments, and the fee is five dollars.

The Department of Music in the Extension Division is ready at all times to give advice and aid in meeting musical problems that may arise in community development. It will welcome letters from any person in the State who is interested in such problems.

This Department stands ready to serve. Let us help you—in your community chorus, your orchestra or band, musical association; in your study of musical theory; in learning to play an instrument. Secure for your city a series of music lectures. Subscribe to a correspondence course in music, and note the helpful and practical manner in which the study is presented.

The personnel of the Extension Department of Music is made up of men and women who are of recognized standing in their respective fields. Several of them are members of the regular music faculty of the University of California. All have had thorough experience in teaching. They can help you.

GEORGE KRUGER IN PALO ALTO

From the Daily Palo Alto Times, June 11, 1919.

George Kruger, of San Francisco, with his pupil, Norman Smith, and the violinist, Giuseppe Jollain, gave a very interesting program at the Woman's Club House, last night. The audience was most enthusiastic in their receptions of the musicians, and the various numbers were heartily applauded. Master Norman Smith, the nine year old pupil of George Kruger, opened the program with a group of eight pieces, which were well chosen to suit the age and development of the child. In his playing Master Smith showed splendid finger work, fluency, and a musical touch. All the pieces were played entirely without pedaling, as he was too small to reach the pedals, and this showed to greater advantage his clean finger work. The best of his pieces were reserved for the last, as he played for an encore two preludes by Bach with an appreciation of the great master that reflected the fine musicianship of his teacher.

Mr. Kruger and Mr. Jollain gave a very interesting reading of Caesar Franck's "Sonata" for piano and violin. Both Mr. Kruger and Mr. Jollain played excellently, with fine taste and good interpretation. Mr. Kruger completed the program with a group of three pieces by Chopin, "Consolation" by Leschetizky, and "Hungarian Rhapsody" by Liszt. All the pieces were well played, especially the Chopin "Polonaise" and the Liszt Rhapsody. Both of these pieces demand much strength and a masterful technique and Mr. Kruger met these demands admirably. His playing was both poetic and virile, with a nice balance between the two. Altogether, the program was very much enjoyed, and the audience would gladly have prolonged it.—C. E. H.

A COMPLETE REPORT OF ALL PROCEEDINGS OF THE NINTH ANNUAL CONVENTION OF THE MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA WILL APPEAR IN NEXT WEEK'S (JULY 12TH) ISSUE OF THE PACIFIC COAST MUSICAL REVIEW.

GODOWSKY TO TEACH IN LOS ANGELES ONLY

The unfortunate circumstance of a definite English tour, the first that any great artist has made in that country since the war, coming to Leopold Godowsky, has brought woe into the ranks of local pianists and musicians, for lo, Godowsky as suddenly as he accepted the offer to tour the old world, cancelled his Master classes in this city. Excusing himself in that it would become necessary to prepare a special half dozen titanic programs for transatlantic use, the Master advised Manager Oppenheimer that he felt his own interests would be best served by remaining at his palatial home in Los Angeles, there to work the summer through, accepting, as time permitted, such pupils of the San Francisco Master Class as elected to follow their teacher to Los Angeles. Eighty per cent of the enrollment are already in the southern city, and Godowsky will start there, next Monday morning, a class, smaller, 'tis true, than the great assemblage that would have greeted him in San Francisco, yet comprised of Master pupils of known and tried experience on the pianoforte. For four weeks Godowsky will work and teach in his home city, and then will proceed to Seattle and Kansas City to fulfill his class undertakings there. In September he will leave for England to be gone the better part of the coming music season.

OPPENHEIMER'S FIRST MUSICAL ATTRACTION

Arranging to begin the musical season of 1919-1920 as auspiciously as possible, Manager Selby C. Oppenheimer has booked as his initial attraction one of those rare combinations of song birds that are sure fire successes with all classes of musical patrons. Lambert Murphy, the foremost tenor that America has ever produced, an artist comparing favorably with any singer in his class before the public to-day, will give a series of joint concerts with Merle Alcock, the famous American contralto, whose splendid rendition of the Damrosch songs, in conjunction with Margaret Anglin's performances in the Greek theatre last year, will long linger in the memory of those whose privilege it was to hear her sing. Th joining for a few Northern California appearances of these delightful artists admits of the offering of a series of programs quite out of the ordinary and combining tenor and contralto arias and songs with many seldom heard operatic duets for these voices. The Murphy-Alcock concerts will take place in October.

MCCORMACK SINGS FEIST MELODY BALLAD

What sweeter mesage can a rose bear in its heart than the secret whispered into it by the giver—a secret inviolable to all save the one for whom it is intended? That is the subject of this delightful song of sentiment which John McCormack sings with amazing charm. His voice is never so sweet as when it is love's message and though you may guess something of the nature of the mesage of the rose, you will hear the record many times before you measure the depth of sincerity and hart-yearning which the great Irish tenor contrives to put into the simple waltz refrain of this fascinating song which, first sung in the "Better 'Ole" has so rapidly grown popular. The refrain is repeated as if to give emphasis, and to the melody of McCormack's voice is added the enchanting strains of a violin obligato. The two blend in delightful harmony, as though the rose, with its mesage of love, had evoked a vision of the fair lady whose charms it alone can match. "When Lou Look in the Heart of a Rose," is a song that has rapidly come into vogue, and it is not surprising that it has caught the attention of John McCormack, who has an unusual capacity for finding songs that suit him. Its flowing melody, tender sentiment, and colorful harmonies, are worthy of his best efforts, and these he gives lavishly. The lover of good singing will find a wealth of interest in the delicately shaded nuances, the perfectly sustained vocal tone, and the clear and limpid quality of voice.

FARWELL'S CHANT OF VICTORY AT AUDITORIUM

The added feature at Edwin H. Lemare's Exposition Auditorium organ recital on Sunday evening, will be Arthur Farwell's Chant of Victory, directed by Farwell. As the Chant of Victory requires an hour and a half, Lemare will play only two numbers, beginning at 8:30, his selections being Mendelssohn's Sonata No. 6, one of the greatest works ever written for the organ, and Lemare's Thanksgiving March. The four movements of Mendelssohn's sonata occupy about twenty minutes and Lemare's march about ten minutes, and so the Chant of Victory will start about 9 o'clock.

The solo parts of Farwell's composition will be sung by Homer Henley, baritone. There are two dramatic readers, Miss Ruth Jensen taking the role of America, and Samuel J. Hume that of The Poet. The organ accompaniments are to be played by William W. Carruth and the piano accompaniments by Mrs. Ellen Roedel Davis and Lincoln S. Batchelder. A large chorus will be on the stage, composed of members of the San Francisco Music Teachers' Association, the Exposition chorus, and the Berkeley Municipal Community chorus.

There are twenty-two choruses, including the national hymns of the allies and war time songs, in which the audience is invited to join. A nominal admission fee of 10 cents is charged.

BEHYMER ANNOUNCES LOS ANGELES SEASON 1919-1920

Upon Return of Rena MacDonald from New York Triple Announcement is Made—The First and Second Announcement Applies to the Election as Honorary President of National Concert Managers Association and Also as Manager of the Los Angeles Symphony Orchestra—The Third Regards Plans For Next Season

(Special Correspondence to the Pacific Coast Musical Review)

Los Angeles, Cal., June 28, 1919.

Certainly the indefatigable L. E. Behymer, familiarly known throughout these United States, as "Bee," or "Len," is proving himself more and more of a power in the musical world, especially California, which has benefitted so mightily by his long residence here. On the return of his representative, Rena MacDonald, from New York, and the eve of his own departure for a well-merited vacation, a triple announcement is made; first, his having been made Honorary President of the National Concert Managers Association, which was recently formed in New York, for the continuance and maintenance of the highest class music obtainable in America, and also being elected regional director of music from Denver West for this organization; secondly, his splendid announcement of a new symphony orchestra in Los Angeles, to be known as the Philharmonic, and thirdly, his extraordinary array of recital artists announced for the forthcoming season.

The season will be opened on October 2nd, in Los Angeles, by Geraldine Farrar, the lovely, brilliant American soprano, who has reaped such unusual honors both at home and abroad, in recital and opera.

Lambert Murphy, the American tenor and Merle Alcock, contralto, will be heard in joint recital in October, while Emmy Destinn, the famous Bohemian dramatic soprano, is hourly expected in London, when cable communications will establish the exact date of her arrival in America for a transcontinental tour.

An artistic treat, in every way extraordinary, will be the appearances of the Isadora Duncan Dancers, with George Copeland, pianist, in November. It is hard to conceive of a more delightful combination than that of these six lovely girls and one of the greatest pianists of the day. Mr. Copeland is one of the foremost inter-

with the Chicago Opera Company during the past two years, will make her first transcontinental tour of America, singing in California in January.

The French Theatre, of New York, the organization which has been attracting widespread attention in that Metropolis during the past two years, will visit California in January, presenting three plays, a romantic costume period play and two modern plays. This company will be especially fine for colleges, universities, as well as having a widespread appeal to the general public.

Jascha Heifitz, the most spectacular violinist of the decade, will finally appear in California, Los Angeles and San Francisco only.

The Minneapolis Symphony Orchestra, under Emil Oberhoffer, returns to the Coast in February, while Alfred Cortot, the distinguished French pianist, who was such a sensational soloist with the French Symphony last season, returns for a recital tour of the Pacific Coast in February.

In March, Sophie Braslau, one of the loveliest of the young American artists, whose splendid contralto voice and musicianship have combined to make her one of the genuine favorites of the Metropolitan the past two years, will be heard for the first time in California. She has created a number of roles in the modern operas given at this famous institution, and has been soloist with the principal symphony orchestras of the country as well as reaping a far flung series of successes in recital.

Jacques Thibaud, the representative French violinist, returns to California in March, after a number of years absence, while Florence Macbeth, the delightful, young American coloratura soprano, is also scheduled for this month.

The Flonzaley Quartet, Percy Grainger, and Riccardo Stracchari, the distinguished Italian baritone, in April, with the always welcome Amelita Galli-Curci, whose vogue throughout the United States is doubling every season, closes the season in May. This petite song-bird gave in New York alone ten song recitals, packing the Hippodrome on each occasion.

In addition to the three Philharmonic Courses in Los Angeles, Mr. Behymer is now completing arrangements with Sacramento, Fresno, San Diego, Santa Barbara, Reno, Phoenix, Tucson, Riverside, Redlands and a number of other Southern California cities for a series in each city either under the auspices of the Women's Clubs, who have maintained such a high musical standard in their respective cities, or through committees interested in furthering civic interest and pride.

MRS. JANET ROWAN HALE'S PUPIL RECITAL

Pupils from Janet Rowan Hale's primary and elementary classes gave a piano recital at Hotel Claremont, Berkeley, on Saturday afternoon, June 14th. The program consisted of forty well selected compositions and every one of the participating young pianists acquitted themselves unusually well, reflecting great credit upon their own efforts as well as the excellent judgment of their able teacher. The complete program rendered in this occasion was as follows: Among the Fairies (Barbour), Donald and Jack Brown; Catch Me (Martin), Two Little Birds (Martin), Ever So Glad (Orth), Eleanor Fay; Etude (Streabog), North Wind (Sharpe), Josephine Vawter; Bird in the Wood (Jenkins), Lona Druhl; Etude, Spanish Dance (Rogers), Sedgeley Thornbury; Blue Bird (Ellsworth), Picking Posies (Orth), Wake Up Daisies (Ellsworth), Mama's Sewing Machine (Aldrich), Virginia Leflingwell; Spinning Song (Ellmenrich), Polka (Spindler), Mary Meyer; Drive Around the Lake (Jenkins), Merry Huntsman (Merkel), Tarantella (Richards), Isabel Heger; The Merry Go-Round (Gaynor), Night Song (Gaynor), Esther Masher; Music Box (Heins), Etude (Heller), Harmony Druhl; Curious Story (Heller), Lark Song (Tschakowsky), Tarantelle (Heller), Roberta Duncan; Prelude (Chopin), Song (MacDowell), Waltz (Chopin), To the Sea (MacDowell), Helen Thomas (from advanced class); Butterflies (Heller), Etude (The Storm) (Burgmuller), Victor Rau; Will o' the Wisp (Jungman), Scarf Dance (Chaminade), Butterfly (Merkel), Marjorie Young; A. D. 1620 (MacDowell), Waltz (Chopin), Wandering Iceberg (MacDowell), Arabesque (Debussy), Novelette (Schumann), Cantique d'Amour (Liszt), Marion Handy (from advanced class).

Mrs. Hale studied piano, harmony and counterpoint at the Chicago Musical College, and with Glenn Dillard Gunn, Felix Borowsky and Tina Lerner. She was a brilliant member of the Godowsky Master Class of last summer. Mrs. Hale's unquestionable ability as artist and teacher can not be better demonstrated than by the excellent results she achieves in her studios in San Francisco, Oakland and at the Hotel Claremont in Berkeley.

A COMPLETE REPORT OF ALL PROCEEDINGS OF THE NINTH ANNUAL CONVENTION OF THE MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA WILL APPEAR IN NEXT WEEK'S (JULY 12TH) ISSUE OF THE PACIFIC COAST MUSICAL REVIEW.

A New American Melody Ballad

"When You Look in the Heart of a Rose"

LEO FEIST, Inc.

Feist Building, 235 West 40th St.
New York

pretors of Chopin, and the leading exponent of Debussy and other modern composers. The dancers possess beauty, charm, grace and rare artistry.

That popular idol of the American public, whose marches have for years been the best sellers, John Philip Sousa, returns with his famous band in November.

Lt. Albert Spalding, the American violinist, who has just returned from two years' service in Italy, will be heard throughout California in December.

The famous St. Cecelia Orchestra from Italy is announced for a transcontinental tour, with two concerts in Los Angeles and two in San Francisco, their only appearances in California. This world renowned organization has never before left its native heath, and is only doing so now at the behest of the two governments in order to cement popular feeling between these two great nations.

Frances Ingram, the Zoellner Quartet, the Cherniavsky Trio—Leo, Jant, Mischel, will all be touring the State during the year under the Behymer banner.

Rudolph Ganz is expected to return in November, while the Gallo Italian Opera Company and the new English Opera Company, under this same manager, will be heard in California in February. Leo Ornstein is scheduled for December, with a general announcement made of the return of Alessandro Bonci, the famous Italian tenor, and Luisa Tetravini, the most popular of all the Italian song birds returning to America for transcontinental tours.

In January, two singers new to the Pacific Coast, will be heard, a soprano and contralto, both Americans, and both products of study on this side, each with enviable records, both in opera and concert; Mme. Helen Stanley, whose fine soprano made her joint star with Geraldine Farrar in the latter's opera company several years ago, and engagements with the Chicago Opera Association, as well as recital and symphony orchestra appearances.

Carolina Lazzari, the contralto, who has been accorded such marvelous receptions when she appeared

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| 3. <i>Ganges Boat Song</i> - - - - | High Voice |
| 4. <i>Krishna's Lament</i> - - - - | Medium Voice |

IN A BRAHMIN GARDEN

"Neath the shady palms, where jasmine white,
And lotus sweetly blow,
Is a garden fair, with perfume rare,
By Ganges' Sacred flow."

Thus, the author describes the abode of Krishna, a young Hindoo Prince.

Therein, stands a Temple, dedicated to the God Brahma; the marble dome of the Sacred Sanctuary, reflects the first flame of light from the morning's sun as it bursts into sudden glory, as by magic.

At this hour, we find the Hindoos assembled, "offering prayer to Brahma for aid, should famine e'er descend."

Krishna, becoming enamored with the beauty and grace of Radha, a dancing girl of the Temple, beseeches her to forsake the garden and fly with him. Radha, singing gaily, leads him not, for it was ordained unfeeling to love one of higher caste; but suddenly her heart yields to his entreaties, and while the chime from a distant Minaret floats softly upon the perfumed breezes of the night, they glide down the cool stream, to "Realms of Bliss."

Famine and Plague invade the land, and fair Radha dies a victim. Krishna, heartbroken, and now an outcast, keeps vigil over his "jasmine fair," until prostrate by anguish and despair, he falls across her lifeless form, while o'er the mid land, the solemn chant of the Brahmans is heard, still invoking a prayer for aid.

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JESSE G. M. GLICK, SONG WRITER OF SIERRAS

When one of the Board of Directors of the popular music firm of Sherman, Clay & Co., San Francisco, introduced Jesse G. M. Glick, the California song writer, at a banquet some years ago in a joking way, as "The song writer of the Sierras," he little knew that he was uttering a prophecy.

Mr. Glick's success is so outstanding that to-day he has more songs to his credit than any other writer on the Pacific Coast. And it is a success that is well deserved. For eighteen years Jesse Glick has been writing songs, and for the past twelve years seriously, with the result that his popularity has become international. Look over any popular sheet music stand and you will see his name on half a dozen numbers. He has collaborated with some of America's foremost composers, such as Ernest Ball, F. V. Bowers, Joseph Howard, Dr. H. J. Stewart, Abe Oleman, Frederick Knight Logan, Oliver Wallace, Chris Smith, and others.

He was first in the field of Hawaiian songs with "Little Honolulu Lou," a number that jingled itself to fame during the World's Fair in San Francisco, in 1915. It is popular on a Victor record and was written with the composer of On the Beach at Waikiki.

This was really the beginning of Mr. Glick's success. He followed it by writing with Abe Oleman, When You Sang Hush-abye-Baby to Me, which has had an enormous sale and is still going strong, and My Dreamy Little Lotus Flower, which is one of the best sellers of the present year—a song with a haunting Oriental melody, and a lyric of seductive beauty.

With Frederick Knight Logan, Mr. Glick wrote My Golden Rose, published recently by the Foster Music Company, Chicago. This number is already achieving great popularity and is that rich type of song that never dies. There is a golden lusciousness to its music that

is unforgettable, a flavor of Spanish entrancingly new. And the loveliness of the lyric goes hand in hand with this. Another new number of Mr. Glick's came off the press. Another new number of Mr. Glick's came off the press. Another new number of Mr. Glick's came off the press. Another new number of Mr. Glick's came off the press. Another new number of Mr. Glick's came off the press.

Jesse has also written many productive songs, several operettas and musical sketches for vaudeville. In collaboration with Oliver G. Wallace, composer of Hindustan, he recently wrote three songs which are now on the press. Two of these, Jungle Maid and Fair Dove, are designed to fit into the extravaganza, Alive in Jungleland, being presented by Al. S. Barnes' circus throughout the United States and Canada. They have all the necessary qualities for a wide success, and Fair Dove, which is a waltz and particularly fascinating.

Glick and Wallace are also collaborating on a musical comedy of which the theme is so original that critics, who have been taken into confidence, say that it will be a sensation. While Mr. Glick is very versatile and writes everything from grand opera to ragtime lyrics, he prefers to write songs of the better class, especially production numbers. His Lotus Flower and Golden Rose are of this order. It is not too much to say that the next few years will probably see Mr. Glick reap a rich harvest as a writer of songs the public want.

At the Henry Miller Theatre last Monday night, La, La, Lucille, a new musical comedy by Fred Jackson, with score by George Gershwin, was heard for the first time. In the company were John E. Hazzard, Janet Velie, Lorin Raker, Helen Clarke and J. Clarence Harvey. In a curtain call speech, Mr. Hazzard said it looked as though he and his fun makers would have a job all summer in La, La Lucille. The musical production is the first undertaken on his own account, by A. L. Erlanger since the announced dissolution of the Klaw & Erlanger copartnership.

MARJORY RAMBEAU'S GREAT VERSATILITY

Distinguished Emotional Actress Surprises Even Her
Staunchest Admirers in the Kaleidoscopic Role
of Gina in "Eyes of Youth" at Curran

By ALFRED METZGER

Whether or not one is willing to concede artistic merit to the production of Eyes of Youth, now being presented at the Curran Theatre, one thing is absolutely certain and that is Marjory Rambeau's matchless impersonation of the role of Gina Ashling with a degree of versatility that is rarely attainable by most of our latter day emotional histrionic artists. Indeed, it requires a genius such as are only too rare in these days of notorious superficiality. We note a certain unanimity of opinion among our San Francisco critics regarding the lack of satisfactory material in the play itself. Some condemn it as too melodramatic, others complain of lack of realism and forced action, others dismiss it with silent contempt, claiming that without Miss Rambeau's acting the play itself would not receive second notice on the part of the audience. Now, the writer does not claim efficiency as a dramatic critic, consequently it is not our intention to quarrel with those who have been commissioned to record theatrical performances for the daily papers. But speaking from the standpoint of a theatre-goer who attends the theatre for the purpose of gaining information or being entertained, we are under the impression that our critics do not understand the authors of this play, nor the purpose of it.

It seems to us that the authors of Eyes of Youth are merely endeavoring to present a certain philosophy by means of which it is possible to avoid unpleasant experiences and misfortunes. In other words, Eyes of Youth is not intended to be a play at all, but a sort of moral sermon which is to cause greater insight into one's own soul and to reflect regarding impending steps of great seriousness before leaping in the dark. Gina Ashling, by glancing or looking in the globe, the mirror of her soul, merely contemplates the possibilities that might lie behind certain actions she is about to undertake, and after due reflection, she decides that the simplest way is the best after all, namely, the submission to a pure and true love and the revolt against the material and in favor of the spiritual. Only truly sensitive minds and responsive hearts are able to see beneath the tinsel of a theatrical performance the merit of a great philosophy. And from this standpoint we regard Eyes of Youth as a play presenting a great moral.

There are really only two characters necessary to bring home the force of the authors' argument. One is Gina Ashling and the other Swami Vivahandra. The former is a character of almost unbelievable histrionic difficulties. Marjorie Rambeau, who essays this role, is expected to appear in five different characters during this one play. First as Gina, then as the school teacher, then as the prima donna, then as the wife in the divorce court and finally as the victim of sickness and drug. It is a physical impossibility to actually describe the greatness of Miss Rambeau's character delineations. They must be witnessed to be understood and appreciated. Miss Rambeau succeeds in introducing five different types of women, each one as contrasting to the other as one can possibly imagine. There isn't even one trace of similarity between them, and we can not pay Miss Rambeau a greater compliment than to say that it seems as if five different actresses interpreted the five different roles, and actresses of the highest type of efficiency.

It is impossible to imagine a greater degree of impressive character delineation than the high strung intoxicants-loving prima donna and the woman ravished by sickness and drugs walking the streets in wretched poverty. Granted that it is unlikely that prima donnas arrive late at grand operatic performances, nor that they indulge in intoxicants on the days of their appearances, or that silk-batted and finely dressed gentlemen pick up disease-racked women on the street, but nevertheless there is the noble soul of the Indian savant, so ably and forcefully and impressively portrayed by Crane Wilbur, which claims that in such actions true happiness is to be found. In presenting the crystal to Gina the Indian philosopher wants her to look into her own soul, and most women, as well as men, would act according to the principles laid down in the Eyes of Youth, provided customs, or "duty" or "Society" would not make them afraid to follow the dictates of their own hearts. This is the lesson we believe the authors wish to convey.

Since these two characters form the pivot around which the entire play revolves, and since they are both interpreted by unusually capable artists, Crane Wilbur being specially convincing in this part, we consider the play a great success, and worthy of witnessing. You will be grateful to us for inducing you to attend it. All other characters are merely incidental to the action, and no great artists are required, nor is your attention detracted from the more important incidents presented by the two central figures of the play. By all means go to the Curran Theatre and spend a most absorbing evening.

Musical plays continued at the theatres are: La La Lucille, at the Henry Miller, The Royal Vagabond, at the Cohan & Harris, Listen Lester, at the Knickerbocker, Scandals of 1919, at the Liberty, Monte Cristo Jr., at the Winter Garden, Take it from Me, at the Forty-fourth street, Toot Sweet, at the Maxine Elliott, The Lady in Red, at the Lyric, Tumble In, at the Selwyn and Somebody's Sweetheart, at the Casino.

A COMPLETE REPORT OF ALL PROCEEDINGS OF THE NINTH ANNUAL CONVENTION OF THE MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA WILL APPEAR IN NEXT WEEK'S (JULY 12TH) ISSUE OF THE PACIFIC COAST MUSICAL REVIEW.

DR. CARLOS DE MANDIL WRITES ABOUT "JAZZ"

Conductor of the Tivoli Orchestra Replies to A. Hickman, Who Defends Musical Degeneration

San Francisco, June 30, 1919.

Editor Pacific Coast Musical Review:—

Someone has called my attention to an article by A. Hickman, leader of dance music at the St. Francis Hotel, in which he states that I approved of jazz "music." I wish to go on record as absolutely denying my approval of this excuse for music. It seems to me that it was rather bad taste on the part of Mr. Hickman to contradict Mr. Hertz in an indisputable proposition regarding that which is good and that which is bad in music. No serious musician will ever maintain for a moment that jazz is music at all. And for this very reason it can only be a passing fad, just like so-called rag time or coon songs were. As conductor of the Tivoli Theatre Orchestra, I realize that there are many people who prefer the lighter form of music to the more serious or heavy category, and naturally am always glad to meet the public half way. But I do not believe that the people at large really like jazz on its own account. Only when exhilarated by dancing and all that goes with it, are they really enjoying it.

If an orchestra, for instance, would want to give a concert whose program would consist exclusively of jazz, there would be no demand for admission tickets. Besides, there isn't enough varied jazz composed to enable anyone to arrange a program. I readily admit that I principally put light music on my program, but I certainly do not wish people to believe that light music and jazz are one and the same. I believe that jazz in itself is a form of intoxication.

Mr. Hickman stated that between 1500 and 2000 persons are dragged from their homes every evening by three of San Francisco's leading hotels to hear jazz. This is too ridiculous a statement to regard seriously. Everyone knows that these people are attracted by dancing and not by jazz. In fact people crowded cafes and hotel dining rooms before jazz was ever thought of, and they would do so to-day without jazz. Mr. Hickman continues to say that Washington and Oregon, two states that have been dry for some time, have become jazz "fans." This statement is also open to question. It is perfectly safe to say that jazz antedated prohibition in these states, and while soldiers and sailors are not drinking now, as Mr. Hickman says, nevertheless they used to drink before they joined the army. Besides light and popular music appeals more to the soldier than jazz.

But this, after all, is not a question of prohibition or the drink habit in connection with listening to jazz. It is merely the contention of Mr. Hertz and other serious musicians that jazz is an outcome of boisterousness for which drink has been responsible to a certain extent. How can any sane musician squirm about, wiggle, shake his head violently, twist his body and commit a hundred and one other follies, while mingling with the dancers? If this is not a form of intoxication I don't know what it is. And such ludicrous behavior would not be possible with anything else but jazz accompaniment. The notorious Shimree dance is a result of jazz.

Mr. Hickman denies that a symphony orchestra can successfully play in a cafe. Evidently Mr. Hickman is not very well informed, for there are Hotel Cafes in America to-day where symphony orchestras are successful. I certainly believe that a symphony orchestra playing in a cafe would be a tremendous success, but because of obvious financial reasons, such an enterprise would be impossible for any length of time, as cafe orchestras are in a sense free to the public.

Mr. Hickman says that a legitimate musician must play according to his music. He can't improvise. "That's where we jazz folks have the advantage." Here Mr. Hickman admits that jazz isn't legitimate, nor the jazz player a legitimate musician. Hence both are illegitimate. For this reason jazz can be manufactured by saxophone, drums and banjos—the smaller the band the better the jazz.

Mr. Hickman further states that nearly every maker of phonograph records is producing light music. I am surprised to see that Mr. Hickman doesn't know the difference between light music and jazz. Neither, as he says, is the Boston Symphony Orchestra the only body of musicians producing light music for records. Practically every talking machine factory has its own orchestra specially engaged to play light music. Mr. Hickman says that he plays jazz at weddings. I wonder at what part of the ceremony jazz is delivered.

Mr. Hickman accuses Mr. Heller and myself of recognizing the value of jazz. I don't know about Mr. Heller, but I certainly am in a position to deny this statement as it concerns me. Here again Mr. Hickman confuses light music with jazz, it being true that I conclude my program with light music such as ballads and songs.

Yours very cordially,

DR. CARLOS DE MANDIL.

Hother Wismer violinist, Antoine de Vally, tenor, and Frederick Maurer, pianist, gave an excellent concert at the Bakersfield Opera House on Tuesday evening, June 3rd, at which the following program was artistically presented: Sonata in D major (Old French) for violin and piano (M. Leclair), Messrs. Hother Wismer and Fred Maurer; Violin Soli—(a) Slavonic Dances in G and E minor (Dvorak-Kreisler), (b) Adagio in A major (violin alone) (Spohr); Song—Iphigénie en Tauride (Gluck), M. Antoine de Vally; Violin Soli—Andante in B minor (from violin concert in F sharp minor) (Vieuxtemps), Air de Ballet (T. Adamovsky), Melody (Gartner-Kreisler); Songs (French)—(a) Ah! Si les Fleurs avaient des Yeux (J. Massenet), (b) L'Heure Exquise (R. Hahn), (c) Printemps Nouveau (P. Vidal); Recitative and Scherzo (violin alone) Fritz Kreisler; Intermedio (Old French) (J. Mondonville).

Gossip About Musical People

Josepn Lhevinne, the Russian pianist, who has been interned in Germany throughout the war, has finally made all arrangements to come to this country, and has cabled Loudon Charlton, his manager, that he is sailing early in September. He has been absent from this country six years.

Riccardo Stracciari, authorizes information to the Pacific Coast Musical Review to the effect that he has transferred his concert management for next season to Winton & Livingston, in accordance with a friendly understanding between himself and M. H. Hanson.

Mme. Anna Ruzena Sprotte, the distinguished Bohemian contralto, assisted by Gertrude Ross, composer-pianist, and Christian Sprotte, violinist, gave an Artist Concert for the benefit of the Civic Music Hall fund at the Isis Theatre, San Diego, on Wednesday afternoon and evening, June 25th. The following two programs, which contained six works by Gertrude Ross, the distinguished California composer, proved a brilliant success: Afternoon Concert—(a) Peace (Gertrude Ross), (b) Donnez, Donnez—Aria from The Prophet (Meyerbeer), Mme. Anna Ruzena Sprotte; Sonata in C minor for violin and piano (Grieg), Christian Sprotte and Mme. Sprotte; Desert Songs (a) Sunset, (b) Night, (c) Dawn (Gertrude Ross), Mme. Sprotte; (a) Mystere (Grieg), (b) Ride of the Cowboy (Gertrude Ross), Gertrude Ross; Bohemian Folk Songs—Mme. Sprotte; Faust Phantastie (P. Sarasate), Christian Sprotte; (a) Call of the Trail (Fay Foster), (b) Inter Nos (Alexander McFadyen), (c) Spring's Singing (Alexander McFadyen), Mme. Sprotte.

Evening Concert—(a) Peace (Gertrude Ross), (b) Mon Coeur Soudre a ta Voix—Aria from Samson and Dalilah—(Saint-Saens), Mme. Anna Ruzena Sprotte; Violin Concerto op 26, G minor (Max Bruch), Christian Sprotte; Desert Songs (a) Sunset, (b) Night, (c) Dawn (Gertrude Ross), Mme. Sprotte; (a) Mystere (Grieg), (b) Ride of the Cowboy (Gertrude Ross), Gertrude Ross; Bohemian Folk Songs—Mme. Sprotte; (a) Menuet (Paderewski-Kreisler), (b) Scherzo Tarantelle (Henri Wieniawski), Christian Sprotte; (a) One Golden Day (Fay Foster), (b) Call Me No More (Charles Wakefield Cadman), (c) Song of the Robin Woman—Aria from Shanewis (Charles Wakefield Cadman), Mme. Sprotte.

Miss Ada Clement is spending the summer quietly at her little bungalow in Mill Valley, devoting all her spare moments to getting acquainted with the birds and their songs. There is much for a musician to learn from them. Miss Clement will not resume work until August first.

C. N. Baeyertz, editor of the Triad, a monthly music journal of Sidney, Australia, was a visitor in San Francisco, and regretted very much that he was too late for the Elijah performance. Mr. Baeyertz is a most severe critic and maintains an uncompromising attitude toward artists. Unless he is efficient a musician can not gain the approval of the Triad. Naturally Mr. Baeyertz is not liked by the mediocre artists and teachers, but he certainly is a factor for good in Australia and New Zealand. He is that rara avis, a really honest critic.

Miss Marie Withrow, the well known vocal pedagogue, gave her fourth Opera Class Rehearsal at Sequoia Hall, on Saturday afternoon, June 14th, and as usual it was an unqualified success. The participants included: J. G. Jovovitch, Miss Hazel McCandless, Mrs. Stanley M. Vail, J. de Rueg, H. Lehne, G. Bondonno, Miss Nelly Laura Walker and Nelson C. McGee. Excerpts from Pagliacci and a scene from La Boheme were given.

Mrs. James Allen Scott, gave a musical tea in honor of the Misses Selma Meyer, Helen Flannigan and Leah Goldstein, of Reno, Nevada, at her residence, 1714 Vallejo street, on Saturday afternoon, June 28th. Miss Marjorie Scott, lately presented by Hugo Mansfeldt to the musical public, acting as hostess. The three guests of honor are pupils of Mrs. Anna Hymers and participated in a piano recital at the St. Francis Hotel Italian Ballroom on Thursday afternoon, June 26th, where they scored a brilliant artistic triumph.

Alice Mayer, the clever pianist, is spending her vacation at Dos Rios, Mendocino County. Her versatile Kewpies inform us that their friend of the ivories has abandoned for the time being digging in the Well Tempered Clavichord and has transferred said action to the soil. She is an honest-to-goodness farmerette these vacation days and after just planting some eggs, she is looking forward to a splendid crop of egg-plant, some realistic specimens of which she attached to the neat kewpie-istic note.

Mrs. Ada Jordan Pray, well known in San Francisco for her fine vocal achievements, is doing considerable for the musical welfare of Oroville. She not only has a large class of vocal pupils who occasionally give gratifying concerts, but she has done excellent work in behalf of community singing. She has given a course of music appreciation before the Oroville Social Center which supervises community singing, and Mrs. E. W. Ehmann gave a course in Opera stories, illustrated with excerpts from operas. These courses were entirely free to the public, and the Social Center audiences range from two to five hundred. The same organization has given many valuable musical opportunities to the people for the past four years. During the last season Mrs. George McLaughlin played the Grieg concerto with Mrs. Pray at the piano, Orley See gave a violin recital, and

the Sacramento Chamber of Commerce Quartet was in Oroville three years in succession. This summer Mrs. Pray will be a member of the Fresno State Normal School at Huntington Lake.

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"I am using the Course, and I endorse it emphatically. I recommend its provision for the free hand of the teacher to carry out ideas of his own without much change in the material afforded." M. W. Chase, Director, Department of Music, Hillsdale College, Michigan.

"This material has been receiving the attention of many of my teacher pupils, and they are using it with good results." Charles N. Boyd, Director, Pittsburg Musical Institute.

"I have received the first two years lessons of The School Credit Piano Course and have examined them carefully. These lessons constitute the best arrangement of material for early piano study that I have seen." Dean Herbert Kimbrough, School of Music and Applied Design, The State College of Washington.

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"Your School Credit Piano Course marks, in my estimation, a large step in advance in elementary piano pedagogics. It affiliates piano teaching with the factor which alone will encompass the regeneration of our broader music life—the public school. The systematic incorporation into the Course of practical ear training will be hailed by all who believe that even elementary piano playing can be productive of music, not merely of notes. The early introduction of the main typical touches and of the niceties of phrasing, again, are in line with the best teaching ideas of the time. Its conciseness, together with the breadth of musicianship aimed at, is admirable. We are using it, of course. I make it the backbone of the elementary work in our Teachers' Training Classes." Director of Music, Bethany College, West Virginia; Lecturer, Carnegie Institute of Technology, Pittsburgh, Pa.

I am sincerely delighted with the Course, and rejoice at the prospect it opens up of something like systematic fundamental training for children. Especially do I like the dictation exercise from the very beginning. Then the scale arrangements, and the studies on scales are splendid, with all the different rhythms. I have recommended the Course to a great many teachers already. It ought to have great success, and I congratulate those who have put it together for the thoughtful, practical mapping out of the lessons." Helen Hopekirk, Boston.

HENRY GROBE TO HAVE CONVENTION EXHIBIT

Well Known San Francisco Sheet Music Dealer Reveals His Enterprise by Exhibiting Important Publications He Represents

No doubt the readers of the Pacific Coast Musical Review have frequently scanned with interest the announcements of Henry Grobe, in the right hand upper corner of page 11 of this issue. Today Mr. Grobe merely announces that the publications of Arthur P. Schmidt, printed in another part of the paper may be found among his exhibit at the Music Teachers of California Convention at the Fairmont Hotel next week. This, itself, shows the enterprise of this popular and greatly esteemed member of San Francisco's music trade colony. Mr. Grobe's popularity is based to a great extent on his motto, which also appears quite frequently in his announcements in this paper, namely "music of a better kind." As is so well known among members of the profession, Mr. Grobe is the proprietor of the sheet music department, situated in the store of the Wiley B. Allen Company, 135 Kearny street, of this city, and we really cannot do him more justice than to reprint at this time a tribute published in the Pacific Coast Musician of Los Angeles, in its issue of September, 1916:

"There is perhaps nobody on the Pacific Coast more fitted to set a standard for music salesmanship and knowledge, especially adapted for teachers and serious students, than Mr. Grobe. An excellent musical education, followed by years of intimate social and business connection with large publishers and prominent artists, have all combined and developed in him that rare discernment and judgment so necessary in supplying the proper and intelligent selection of what we would call 'grades of music,' and among the teachers and artists of San Francisco there has grown a general understanding that when they require a course, or a single printed selection that is difficult to obtain elsewhere, Mr. Grobe is the man who, with the least wasted time, and often at less expense, will secure it for them.

"It is evident in talking to Mr. Grobe that he is in love with his chosen business, so much so that he has elevated it to a profession. He takes pride in his well-stocked shelves, and is always on the look-out for the newest and best in everything musical, also in his large and exhaustive library of musical literature and text books, of which he carries a stock second to none West of Chicago.

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LINCOLN S. BATCHELDER'S PUPILS

The younger pupils of Lincoln S. Batchelder gave a piano recital at Sorosis Hall on Friday evening, June 20th. All of the performers were quite youthful, their age ranging from five to fourteen years. Mr. Batchelder has made it a rule to have them appear often, so that they have all overcome that fear frequently noticeable in young players. The following program was delightfully presented: Period of study four to eight months—Doll's Dream (Onesten), Isobel Sanford; Alpine Rose (Lege), Ruby Feeley; Sylvan Dance (Hartman), Scott Webster; Lark's Song (Tschalkowsky), Weston Gordon; Dance on Lawn (Kullack), James Sexton; Period of study eight to sixteen months—Will o' Wisp (Jungmann), Marie Hussey; Fountain (Bohm), Virginia West; Coppella Ballet (Dellbes), William Metters; On the Meadow (Lichner), Jane Buckmaster; Aragonaise (Massenet), Robert Schermer; Merry Mood (Lichner), Mildred Harris; Dragonflies (Thome), Flora Schord; Valse (Wachs), Theodore Hacklin; Flower Song (Lange), Elise Browning; Songs—Sylvia (Speaks), A Bag of Whistles (Crist), Young Warrior (Burleigh), E. Harold Dana. Period of study sixteen months to two years—Morning Song (Kolling), Eleanor Nyrop; By the Brookside (Tours), Eugene Hall; Spring Song (Lange), Althea Youman; Butterfly (Markel), Curtis Berry. Period of study two years and over—Valse (Durand), Cyril Willit, Lucille Dixon; Pierrette (Chaminade), Shadow Dance (MacDowell), Francis Sanford; Polish Dance (Scharwenka), Gladys Gordon; Mazurka and Valse (Chopin), Betty Holder; Prelude (Rachmaninoff), Elaine Horton. The following will appear at another date: Edith Baldochi, Viola Browning, Rosemarie Brunn, Mrs. Draeger, Donald Hobson, Zelle Hussey, Ernestine Manning, Mrs. Le Maitre, Mrs. Morek, Florence Sexton, Gwyn Parks, Gracie Jennings, Mr. Withers.

PUPILS' RECITAL AT OROVILLE

Mrs. Ada Jordan Pray, an unusually able and energetic vocal and piano teacher of Oroville, gave her annual pupils' recital in that city on Saturday evening, June 14th. This was the third of these events and the auditorium in which this brilliant affair took place was crowded with relatives and friends of the young students who were most generous in expressing their enjoyment and gratification of the excellent showing made by the participants. Practically the entire program was interpreted without the use of notes, proving that Mrs. Pray understands how to impart adequate vocal and instrumental knowledge. Miss Lotta Harris, formerly studying with Mrs. Pray, but more recently a student at Mills College, contributed a few excellent solos to the program. At the conclusion of the program Mrs. Pray and her students were heartily complimented for the excellent showing made on this occasion.

The complete program was as follows: Duet, Farandole, from L'Arlesienne Suite (Bizet), Juanita Brett, Dorothy Sharp; Sing, Birdie, Sing (Spaulding), Dorothea Meyer; Lullaby (Dutton), Duet, All Day Long (Spaulding), Dorothea and Viola Meyer; Grandpa's Waltz (Kinkel), Fly Away, Birdling (Dutton), Viola Meyer; March of the Little Sages (Matthews), Bruce McClard; The Skylark (Spenser), May Harris; Lullaby, Sing, Smile, Slumber (Gounod), Nellie Terrel; Duet, Etude (Beyer), Bruce McClard, Herbert Palmer; Valse (Heller), Claudine Harlow; Rest, Weary Pilgrim (Donizetti), Mary McGregor, Mrs. Pray; The Secret, Pizzicate (Gautier), Albea Scruggs; Dancing Dolls (Poldini), Madeline Eckart; Slumber Song (Schumann), Fay Thurman; The Mill (Jensen), Kathleen Johnson; Funeral March of a Marionette (Gounod), Ramona Thurman; Flower Song, Faust (Gounod), My Love's Like a Red, Red Rose (Sheldon), Frances McCallum; Gracieuse (Francois Hutten), Mildred Duncan; Woodland Whispers (Braungard), Minerva Kitrick; March, Limited Express (Jahn), Herbert Palmer; Valse Legere (Braun), Vivian Richards; Rustling of Spring (Sinding), Mary McGregor; Cavatina (Raff), Helen Bolles; Bird of the Wilderness (Horsman), Wind Song (Rogers), Lotta Harris; Valse Caprice (Rubinstein), Ruth Kitrick; Two Larks (Letchitzky), Audrey Wall; Valse (Moszkowski), Juanita Brett; La Mandolinata (Saint-Saens), Bess Frick.

DOROTHEA MANSFELDT'S PUPILS

Miss Dorothea Mansfeldt, preparatory teacher for Mrs. Oscar Mansfeldt, introduced several of her pupils in a piano recital at Sorosis Club Hall on Tuesday

evening and revealed talent of increasing artistic proportions. The program was arranged in a manner to bring the beginners and less experienced students during the latter part, the various grades of efficiency being principally due to the

ber, representing Saint-Saens' Danse Macabre. The former was interpreted by Rose Kauffman, and the latter by Annie Kauffman; on both occasions Miss Dorothea Mansfeldt played the second piano and exhibited fine musicianship and excellent artistic judgment. Both students acquitted themselves most creditably, exhibiting smooth technic, a fine sense of rhythm and judicious phrasing.

As already stated, the first part of the program was interpreted by young students who had not yet enjoyed as long a period of study as those appearing during the second part, but nevertheless they proved that they had been well taught and that they had made excellent progress during the comparatively brief time of their instruction. These students were: Charlotte Pierce and Florence Costello, who played two compositions for four hands by Ganschals entitled Little Girls, Don't Cry, and Boat Song; Ethel Licht, who interpreted MacDowell's To a Wild Rose, Lenoir McNamara, who presented Nevin's Narcissus; Donald Sheerin, who gave an interpretation of Schubert's Minuetto and Grieg's Erotic Poem; and Dorothy Cphen, who exhibited splendid technic and rhythm in a most creditable performance of Poldoni's Dance, the Dolls, and a Chopin Waltz.

Eleanor Birmingham gave a musical and poetic conception of MacDowell's To a Water Lily, exhibiting a fine touch and limpid tone. David Sheerin received hearty applause for his rendition of Godard's Au Matin. Anna Licht exhibited splendid chord playing and a vigorous attack in Rachmaninoff's C sharp minor Prelude. Dorothy Hirschfeld gave a musicianly, forceful and technically smooth performance of Strauss' Traumerei and Sinding's Rustle of Spring. Violet Holland surprised everyone with her celan-cut staccato playing, rippling technic, and fine touch in her interpretation of Ramhmanninoff's Polichinelle and Chopin's Polonaise. Bildred Galena exhibited gratifying emotional coloring in Chopin's Nocturne and Liszt's Liebestraume. Indeed, the entire event was praiseworthy from every standpoint, and both Miss Mansfeldt and her students have reason to feel exceedingly proud with the results attained on this occasion.

MRS. ANNA HYMERS' PUPILS RECITAL

Talented and well schooled piano pupils of Mrs. Anna Hymer's gave an interesting recital in the Italian Room of the St. Francis Hotel, Thursday afternoon, June 26. The hall was well filled with representative San Franciscans who gave the young artists an appreciative hearing, and deluged them with flowers. The program opened with the Pathetic Sonata of Beethoven, played by Miss Selma Mayer. Miss Mayer adequately communicated the varying moods of this popular sonata, playing it in a mature and fluent manner. Except for a certain harshness which characterized her climaxes, her tone-quality is excellent. Miss Helen Flannigan followed in Chopin's Berceuse and a Schytte Etude. Leah Goldstein played a Scriabine Nocturne for the left hand alone, Poldoni's Rendezvous, Liszt's Liebestraum, and Valse Chromatique by Godard. Exceptional promise was revealed by Adele Clemens, whose playing of Debussy's first Arabesque, Chopin's Waltz in E Minor, and MacDowell's Witches' Dance were finished and mature far beyond her years.

The striking feature of all the work was the sureness of memory on the part of the performers. The tasks for remembering were heavy for all of them. None of the pupils used their "notes," even in the final Concerto Pathetique (Liszt) for two pianos, played in fine heroic style by the Misses Mayer and Flannigan, where reference to the printed page might well have been excused. This was a tour de force and pointed to the excellent musicianship Mrs. Hymer has been able to impart. Only a pervading slowness of tempo kept it from being as brilliant as it was impressive.

HARP PROGRAM BY JANE ROBERTS

Under the auspices of the Soldiers and Sailors' Circuit of the War Camp Community Service, Carl E. Anderson, director, Miss Jane Roberts gave a delightful program before a large audience of convalescents gathered in the new Red Cross House at Letterman Hospital, Tuesday evening of last week. Miss Roberts is a pupil of Carlos Salzedo, of Paris, member of the celebrated Trio de Lutece,

(Continued on page 9, column 1)

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evening, June 21st. The hall was filled with an audience that demonstrated its pleasure and satisfaction by occasional outbursts of applause that increased in duration and volume as the program pro-

length of time during which a student had taken lessons. There were two ensemble numbers, namely, the opening number, which consisted of a Sonata by Mozart-Grieg, and the concluding num-

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(Continued from page 8)

which gave two successful concerts at the Savoy Theatre last season. Her playing is highly finished and her presence charming. The program on this occasion was varied and interesting, and the soldiers expressed their appreciation and love of her work by a veritable ovation. Miss Roberts was assisted by Miss Mignon Laville, who sang a number of songs in French dialect. The weary hours of convalescence on the part of the wounded soldiers are made less wearisome by these kindly donations of service on the part of artists, and the work of the War Camp Community Service is helpful in making the contacts between musicians and soldiers and sailors.

ORPHEUM

The Orpheum bill for next week will have as its headline attraction Nellie V. Nichols, who needs no introduction to San Francisco audiences. As a singing comedienne and impersonator of types, particularly that of the Italian woman, she is unrivaled. She holds her audience from the moment she appears on the stage and the close of her act is always the signal for call and recalls and a demand for encores that will not be denied. She will present an entirely new act.

Dave Ferguson, a comedian of fine reputation in musical comedy, will, with the assistance of his own company, present a sketch called "The Rounder of Old Broadway," a comedy incident of Broadway's white light district which tells in humorous story and song a part of New York's night life.

Percy Bronson and Winnie Baldwin will introduce their entirely new act, "An Egyptian Frolic," in other words they will sing, dance and chatter in their refreshingly original, natural and amusing manner. Miss Baldwin wears stunning costumes and the two furnish twenty minutes delightful entertainment.

Espee and Dutton will appear in an entertaining act which enables them to display their great versatility. The remaining acts in this exceptionally fine bill will be Emile and John Nathan in novel and sensational gymnastic feats; Lew Williams and Ada Mitchell in "June Time" and Frank Dobson and his Thirteen Sirens.

FAIRMONT AND PALACE PROGRAM

With King Bacchus deposed and Queen Terpsichore reigning in his stead, Rainbow Lane, at the Fairmont Hotel, continues to be one of the most popular places in this city of many attractions. Every evening since Monday, when an unusually merry carnival prevailed, the tables have been crowded both at dinner time and later in the evening, and the dance music of Henry Busse and his famous jazz orchestra continues to be most alluring. The entertainment offered in Rainbow Lane is of a high order of excellence and Vanda Hoff is still the reigning dance sensation of the city. Pearl Lowrie, a newcomer at the hotel on top of the town, has already made a host of friends and she is aptly named the "American Chanteuse."

The afternoon teas in the beautiful Laurel Court of the Fairmont Hotel always find cosy groups of congenial friends listening to the sweet strains of Rudy Seiger's orchestra and the Sunday evening Lobby Concerts always attract a large and discriminating audience of music lovers. This Sunday evening the soloist will be Norman Smith, a pianistic prodigy of nine years, who created a furore recently by his remarkable playing at the Greek theatre, and whose repertoire includes works of Bach, Beethoven, La Babilrade, Caprice (Raff); Jensen and other composers.

Master Norman Smith, a nine year old prodigy and pupil of George Kruger, will be the piano soloist of the Lobby Concert at the Fairmont Hotel this Sunday. This remarkable young artist created a sensation at the Greek Theatre recently and he has an extraordinary repertoire, as may be gleaned from the following selections, which he will play:—Prelude in C major and C minor (Bach), Les Coucous (Daquin), Sonata in C major (Haydn); Variations, G major (Beethoven), La Babilrade, Caprice (Raff); To a Wild Rose, Autumn, Will o' the Wisp, (MacDowell); Fairy Dance and Spinning Song (Gahn), Causerie (Mailly), Music Box (Friml), Valse, Op. 164, No. 1 (Chopin), Menuet in G major (Beethoven), Valse Caprice (Durant).

The orchestral portion of the program, under the direction of Rudy Seiger, is as follows:—Grand Selection, Cavalleria

Rusticana (Mascagni), Unfinished Symphony, B minor (Schubert), Violin Solo, with Harp Accompaniment—(a) The Swan (Saint-Saens), (b) Meditation, Ave Maria (Bach-Gounod), Rudy Seiger and James R. Gallet; Selections, Mlle. Modiste (Herbert).

A very attractive program has been arranged by director Rudy Seiger for the augmented orchestra at the Palm Court Concert in the Palace Hotel, this Sunday evening. His selections are as follows: March, Democracy (Seiger); Waltz, Joyous Life (Komzak); Russian Pansy Songs (Langey); Mazurka, La Czarina (Ganne); Grand Opera Selection, The Girl of the Golden West (Puccini); Overture, Phedre (Massenet); Piano Solo—Hungarian Rhapsody (Liszt), John Smith; Comic Opera Selection, The Fortune Teller (Herbert); The Latest Popular Hits, featuring Charles Seiger, in Drums and Traps.

BOHEMIAN CLUB CONCERT

The annual concert given by members of the Bohemian Club for their ladies and other friends will take place at the Tivoli Opera House, which has been especially procured for the occasion, next Thursday afternoon, June 10th, at half past two, when selections from "Life," music by Domenico Brescia, and book by Harry Leon Wilson, will be the principal feature of the program. Those who were privileged to hear the work of composer Brescia at the Bohemian Grove last Saturday night are ardent in its praise, the numbers being written in a particularly happy vein. The Symphony Orchestra, which will interpret the selections will number seventy picked musicians and the Bohemian chorus of sixty voices will be heard in several numbers from the work. Four selections from "The Twilight of the Kings," the grove play of last year, book by Richard M. Hotaling and music by Wallace A. Sabin, will be played under the baton of the composer, and excerpts from other grove plays of former years will be given under the direction of their composers. Several compositions of Ulderico Marcelli will also be played, including his "Burning Arrow Dance," which created a sensation at the grove. The soloists will include Lowell Redfield, Charles F. Bulotti and Easton Kent and Richard M. Hotaling

will read a synopsis of "Life." The committee in charge of the concert is composed of W. H. Leahy, chairman, J. S. Thompson, secretary, and Wallace A. Sabin, Richard M. Hotaling, Bush Finnell, Joseph D. Redding, F. A. Denicke and R. C. Newell. Seats will be ready at Sherman, Clay and Company's Monday morning at nine o'clock.

CLARENCE EDDY IN SPOKANE

Distinguished American Organist Receives Enthusiastic Praise From Critics and Public in the Northwest

Clarence Eddy, the distinguished American organist, began his transcontinental tour in Spokane on Saturday, June 5th, and the following extract from a Spokane daily paper speaks in eloquent terms of the impression made by Mr. Eddy in that city:

Spokesman-Review.—The organ recital by Clarence Eddy last evening at the Church of the Truth was an unusual treat for the audience, which packed the building. Mr. Eddy, whose mastery of his instrument is known from coast to coast, gave a program which included a classic prelude and fugue by Bach, played with great technical clearness and finish, also interesting examples by the leading French, English, American and German organists of the present day. Two of the compositions were by blind organists, a fascinating little Caprice by William Wolstenholme, a noted Englishman, and a joyous Morning Song, by Alfred Hollins, another Englishman.

A beautiful transcription of Schubert's Ave Maria led to an encore, but perhaps the most attractive number was the Evening Harmonies of Karg-Elert, the most gifted of modern writers for the organ, who is a German. Each composition on the program, which had been arranged with discrimination, was played in a manner which called forth the heartiest applause. The qualities of the fine new instrument which has recently been installed in the Church of the Truth were displayed to the utmost advantage by an organist of the widest and best reputation. Clarence Eddy will play again Sunday evening.

MUSICAL DOG DAYS NOW REIGN IN NEW YORK

Lighter Forms of Entertainment in Hot Weather Replace the Usual Serious Productions. Young Hammerstein Following Father. Voice Trials at the Metropolitan

New York, June 29th.—Despite the fact that the dog days of music are upon us and that therefore we have no right to expect much serious music, we do have some good concerts. The Italian Musical League had an excellent inaugural concert in Aeolian Hall last Sunday, at which there were songs by Signorina Beatrice Melaragno, soprano, and Edoardo Ferrari-Fontana, tenor; organ selections by Petro Yon; piano selections by Aldo Randegger, and dancing by Mlle. Dazie and Giuseppe Bonfiglio. Caruso is honorary president of the Society and Fontana, the president. The Society aims to encourage the production in America of the best Italian music as interpreted by Italians. With an opportunity to draw upon the artists from our best opera companies and orchestras there is no reason why the Italian Musical League should not be able to give some excellent concerts in the future.

Arthur Hammerstein, son of Oscar, the grand opera impresario, is following in daddy's footsteps musically, except that Arthur, as yet, confines himself to light opera and musical comedy. He will have three new musical comedies next season. One will be a musical version of "Never Say Die," in which William Collier starred several seasons ago. Otto Harbach has provided the libretto and lyrics in the adaptation, while Herbert Stothart, has written the score. Mr. Stothart has been general musical director with Mr. Hammerstein for five years, and at present is conductor for "Tumble In" at the Selwyn.

Another musical piece, written jointly by Rida Johnson Young and Tommy Gray, in association with Herbert Stothart, who furnishes the music, is also listed for fall opening in New York, and the company, which will be announced later, along with the title, is now being assembled for rehearsal.

The third musical piece, as yet unnamed, is the work of Rida Johnson Young and of Lee Roberts, composer of "Smiles," and will be produced on Broadway late in September after a short preliminary tour.

A. L. Erlanger has obtained the American rights to "Chouquette et Son As," a farce which has been running in Paris for almost two years. Immediately upon closing for the production in this country of "Chouquette" Mr. Erlanger enlisted the services of P. G. Wodehouse and commissioned him to arrange an adaptation of the farce for local presentation in musical form. Ivan Carril will write the score.

Voice trials for admission to the chorus school of the Metropolitan Opera Company began last Monday and will continue through the month. The school is maintained for American singers who are interested in grand opera. They receive instructions in sight reading, foreign languages and repertory free of charge in evening classes. The entire school takes part in performances at the Metropolitan, where the score requires the use of larger choral masses.

Mrs. Katherine C. Welch, known in musical comedy as Miss Betty Lee, and Lyman B. Kendall, the broker, were married recently in Atlanta, Ga. The bride comes from Virginia, where Mr. Kendall owns a large estate, but has his brokerage offices in this city. This is Mr. Kendall's second marriage, he being divorced last spring from his first wife, formerly Miss Ellen T. Balentine.

F. Ziegfeld, Jr., says that in his project for a minstrel show, he is carrying his suffragette prejudices to the length of ruling men out of the production altogether—except possibly as scene shifters. He announces for October a massive female minstrel entertainment. The strong anti-masculine feeling has dictated that even in the orchestra only women will be allowed to make harmony.

When John McCormack, on Tuesday, took out his final papers that made him a full-fledged American citizen, his brother Jim, just over from Ireland, took out his first papers. John is 35 years old and Jim 26. Jim is a tenor also and is learning to sing. In time he hopes to help John count some of the money now flowing into the McCormack strong box from the pockets of American descendants of Ireland—and others.

Gavin Dhu High.

MANNING SCHOOL GIVES PUPILS RECITAL

The following program was given by pupils of the Manning School of Music at Sorosis Club Hall on Saturday evening, June 21st: Gavotte and Musette (Two pianos) (Raff), Miss Ina Banta and Mr. Manning; Papillon (Grieg), Dorothy Prentice; Venetian Boat Song (Mendelssohn), Marion Jean Boyle; Arabesque (two pianos) (Debussy), Kathleen Musto and Mr. Manning; Prelude, D flat (Chopin), Shadow Dance (MacDowell), Romilda Musto; Spring Song (Mendelssohn), Waltz op. 18 (Chopin), Francis Knorp; Sextette from Lucia (arranged by Leschetizky), Kathleen Musto; Sketch (Duo), Will o' the Wisp (MacDowell), To a Water Lilly (MacDowell), Caprice (Arthur Foote), Carol Johnson; Two Larks (Leschetizky), Miss Banta; Carnival (Schutt), Barton Hill; Prelude C sharp minor (Rachmaninoff), Arthur Matthews; Rhapsodie, No. 2 (for two pianos) (Liszt), Barton Hill and Mr. Manning.

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MRS. HYDE'S CHARMING STUDIO MUSICALE

A most enjoyable musicale was given at the studio of Alberta Livernash-Hyde, 818 Grove street, on Thursday evening, June 26th. Mrs. Hyde has a most artistic place and everyone was charmed with the program and the setting. In spite of the lateness of the season every available space was filled with friends of the students and Miss Helen Colburn Heath's, who was the principal vocal soloist of the occasion. Miss Florence Onyon, a vocal pupil of Miss Heath, also participated in the program and covered herself with glory. Miss Barbara Robb, Miss Sophia Renn, and Miss Olga Wertzba, also three talented and intelligent students of Miss Heath's showed marked improvement over previous appearances. Mrs. William Poyner's violin numbers made an excellent impression, and Mrs. Alberta Livernash-Hyde proved as usual a pianist exhibiting exquisite artistry and musicianship. Miss Heath was in splendid voice and aroused such enthusiasm that she was compelled to sing an encore and she chose When Love is Kind.

The program rendered on this occasion follows: Duets—(a) Morning Glow (Tschakowsky), (b) Tuscan Folksong (Carraciolo), Miss Heath, Miss Barbara Robb; (a) Un bel di (Mme. Butterfly) (Puccini), (b) The Dawn (D'Hardelot), Miss Sophia Renn; Piano Solo, Polonaise in E Major (Liszt), Mrs. Alberta Livernash-Hyde; (a) The Nightingale Has a Lyre of Gold (Whelpley), (b) Winds in the Trees (Thomas), (c) Open Thy Blue Eyes (Massenet), Miss Olga Wertzba; (a) Romanza from Faust (Gounod), (b) Sapphic Ode (Brahms), (c) A Song of India (Rimsky-Korsakoff), Miss Barbara Robb; Violin Solo—(a) Old Refrain, (b) Love's Sorrow, (c) Love's Joy (Kreisler), Mrs. William Poyner; (a) Voi che Sapete (Marriage of Figaro) (Mozart), (b) The Nile (with violin obligato) (Leroux), Miss Florence Onyon; Michaela's Song from Carmen (Bizet), Miss Helen Colburn Heath.

ALLIED ARTS ASSOCIATION MEETING

On Tuesday, June 17th, the Allied Arts Association held its final meeting for this season in the Borgea Room of the St. Francis Hotel, with Miss Hilda H. Heide presiding as chairman. A very attractive program was given by Miss Majorie Scott, containing two compositions by herself, a group of songs interpreted by Bruce Cameron, tenor, accompanied by Walter Wenzel, reading by Miss Claire Taylor, Songs by Miss Ethel Johnson, soprano, Miss Violet Oatman at the piano, and then another piano contribution by Miss Scott. The balance of the evening was passed in dancing. The Association will resume its work next September.

FINE THEATRE FRANCAIS PERFORMANCE

The latest performance of the French Theatre took place at the Scottish Rite Auditorium on Friday evening, June 6th, and not at the Savoy Theatre, on May 22d, as previously announced. A large audience was in attendance, which expressed its delight over the re-appearance of Mme. Jean Gustin Ferrier, of the French Theatre Company. Mme. Ferrier is not only admired because of her splendid histrionic faculty but equally so for her excellent vocal achievements, she being the possessor of a splendid soprano voice and remarkable artistic powers of interpretation.

André Ferrier, as usual, took the leading part and was ably assisted by the entire French Theatre Company. He again showed his natural genius, and his graceful, as well as easy, dramatic art, and also conquered additional laurels as stage director. Two plays were given: Gringoire, a one act comedy by Theodore de Banville, and Le Jardinier de Mathieu, a farce comedy which evoked continuous merriment.

MISS IDA G. SCOTT'S RAPID RECOGNITION

During the beginning of last season Miss Ida G. Scott, a soprano soloist of remarkable artistic refinement, and the possessor of an excellent voice, established herself in San Francisco and opened a studio in the Kohler & Chase Building. She met with instantaneous success and conquered for herself a host of friends and students not only because of her musicianly qualities, but equally so because of her delightful personality. Miss Scott came into prominence when she exhibited the courage of giving a series of high class concerts in Hollister, Santa Cruz County. Miss Scott, besides giving some concerts of her own, enlisted the services of Jessica Colbert, under whose management The Chamber Music Society of San Francisco, Cecil Fanning, and Alexander Saslavy appeared at the Opal Theatre in Hollister last season. Miss Scott was also soloist at the Saslavy concert and Mrs. Margaret Hughes was the accompanist. Miss Scott recently gave a reception in honor of Mr. Fanning, which was attended by some of the most prominent musical people of the city. At a series of intimate soirees given by Mr. Saslavy during last season Miss Scott earned well merited distinction by reason of her splendid interpretation of old and new classics, particularly French and Italian songs.

THE DUNCAN DANCERS TO VISIT COAST

The Duncan Dancers had the opportunity of dancing for the soldiers in many of the Eastern camps during the period of the war. Some of the soldiers, not understanding the Hellenic dances, at times were rather boisterous, but the majority of them, especially the officers, were most attentive during the programs.

With characteristic feminine inconsistency, the girls were as much interested in the men who did not like their dancing as they were in the men who did. Never

before in all the fourteen years since they began dancing as children, had they encountered an audience where any one would interpolate shrill whistles into the "Iphigenia" or deliberately leave the hall while they were interpreting the Chopin Polonaise.

In an interview at the studio, they expressed their opinions clearly to a newspaper caller.

"Never mind," Anna prophesied, smiling, "those boys will think of us when they get to France. They didn't care much for our Marche Lorraine, but after it gets dinned into their ears, until it becomes as familiar to them over there as Over There is here, they will remember the Duncan Dancers, all right, and they will wish they could see us again. Then they will understand."

Irma, who could extract fun from almost any situation, laughed while in imagination she exchanged places with the soldier boys. "Just fancy," said Irma, embarking on her imagination, "if I had lived in the country all my life, done the chores, gone to school, worked the farm, gone to war," checking all these essential activities on the fingers of her left hand, "and if I had been brought up to believe that girls should wear dresses up to their chins and down to their ankles, and that toes should never be exposed, if I hadn't known anything about the Hellenic ideal of the natural and joyous life,—I am sure I should have acted just as badly as those inattentive boys, perhaps even worse. But just imagine!" the girl paused at the very idea, "Imagine not knowing the Greeks' or Gluck or the Chopin waltzes!"

Taking up the argument for the defense, Irma explained how the boys liked the "Dixie" dance, which had been composed by Anna. It is a lively polka which represents a spiritual attitude toward war. That number was the hit of the program in all the camps.

NORMAN SMITH TO PLAY AT FAIRMONT

The recital, given recently by the boy prodigy, Norman Smith, in the Sorosis Hall, created remarkable enthusiasm among the musicians present, that by a general request he will give another recital at the Fairmont Hotel, Sunday evening, July 6th. This wonderful musical genius has most astounding technique and stage poise in his rendering of compositions which to the average pianist contain difficulties only to be overcome by systematic study and practice. His studies for three and a half years with George Kruger have developed a talent which shows most careful training and receptive ability of the boy. A surprise is in store for those who have, as yet, not heard this San Francisco prodigy.

WITMARK SONGS AT PORTLAND CLUB CONCERT

The Schumann Club of Portland, Ore., gave two interesting programs on June 7th and June 14th. On both programs songs from the M. Witmark & Sons press were much in evidence. The concert of June 7th presented Theodore Hanson, a vocal pupil of Roy Marion Wheeler, in a program of American ballads in which songs by Frederick W. Vanderpool were specially featured. These songs are published by the Witmark firm. On the program of June 14th, three Witmark publications appear, namely Angel of Light, Lead on (Vanderpool), Freedom For All Forever (Hillman), Ring Out Sweet Bells (Caro Roma). Here are the two programs, complete:

June 7, 1919—If (Frederick W. Vanderpool), Mass Singing; Solo—(a) Ye Moanin' Mountains, (b) Design (from Songs of Dawn and Twilight); Dorothy—Piano Solo (Harlow Mills); Solo—(a) The Heart of You, (b) Regret; From Foreign Parts (piano, four hands) (Moszkowski), Mrs. Edith Barber and Teacher; Solo—(a) A Song for You, (b) An Exchange (Frederick W. Vanderpool); I Did Not Know—Mass Singing; Solo—Neath the Autumn Moon, Sung by Lillian Holman; Solo—Values (Frederick W. Vanderpool).

June 14, 1919—Angel of Light, Lead On (Frederick W. Vanderpool), Vocal, Miss Lillian Holman; Dorothy (An Old English Dance), Fairy Wedding (Turner), The Trumpeter (Dix), Vocal, Mr. Theodore Hanson; Pixies on the Water, Pixies' Drill, (Arthur L. Brown), The Mill (Adolph Jensen), Freedom For All Forever (Hillman), Mass Singing; Waltzes (four hands) (Moszkowski), Mrs. Edith Barber and Teacher; Ring Out, Sweet Bells (Caro Roma), Ensemble, with Chorus in Mass Singing; Dying Poet (Gottschalk).

Mrs. Olive Reed Cushman recently gave a musicale at Mrs. Alice Buteau's in Piedmont, when she presented two charming voices, namely, those of Miss Helen Buteau, contralto, and Mrs. Asa Henion, soprano. They were assisted by Mrs. Harold Baxter, violinist, a pupil of Sigmund Beel, who did some wonderfully good work in her solos, both in finesse and tone quality. Mrs. Cardinal Goodwin and Mrs. Buteau were the accompanists. Miss Buteau's voice is full and resonant, and her personality exceptionally pleasing. Mrs. Henion has a high bird-like quality in her voice and uses it most skillfully. The program rendered before a hundred guests was as follows: Summer (Chaminade), Mrs. Asa Henion; Mel-sande (Goetz), Rose in the Garden (Neidlinger), Miss Helen Buteau; Orientale (Cui), Mrs. Harold Baxter; Lullaby, Blackbird's Song (Cyril Scott), Mrs. Henion; (a) De Sun am a-sinking (Bohannon), (b) Hayfields and Butterflies (Del Riego), Miss Buteau; (a) Songs My Mother Taught Me (Dvorak), (b) Humoresque (Tor Aulin), Mrs. Baxter; (a) The Rose Enslaves the Nightingale (Rimsky-Korsakow), The Nightingale Has a Lyre of Gold (Whelpley), Mrs. Henion; (a) Waters of Minnetonka, violin obligato (Laurance), (b) Roses are the Rhymes, violin obligato (Ormond), Miss Buteau. An enjoyable tea concluded the delightful affair.

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ALCAZAR

"The Walk-Offs," most recent of the Hattons has first San Francisco disclosure by the New Alcazar Company next week, commencing at Sunday's matinee. Like their "Upstairs and Down," and "Lombardi, Ltd.," this audacious comedy skates over thin ice in depicting the erotic flirtations and diversions of so-called Bohemia and a sensation craving society fast set possessed of more dollars than sense. Its keynote is struck in a negro valet's fable about the Garden of Eden, and how the Creator, giving ear to Eve's complaint that she was lonely with only the companionship of Adam and the animals, made some more folks from lumps of clay and set them out in the sun, but before their brains were put in they got dry and walked off. The scenes are laid in the studio of a sculptress, and on an artist's roof garden, where a costume ball is given. The Hattons' wit is brilliant and biting and their satire stings like a scorpion. There is a very notable cast, including Belle Bennett as the wild, whimsical heroine; Walter P. Richardson, a forceful Kentucky wooder who subdues her after the methods of Petruchio; Jean Oliver as a little devil of a Russian model whose motto is "free lunch, free love, free speech;" Thomas Chatterton as a studio hizard; Vaughan Morgan and Emily Pinter, who "carry on" after their divorce; and the special engagement, as the lovable sculptress, of Rosabelle Joyzelle, well known in artistic and society circles of California, who was leading woman with the distinguished tragedian, Frederick Warde, in last winter's Mission Play at San Gabriel.

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VOL. XXXVI. No. 15 SAN FRANCISCO, SATURDAY, JULY 12, 1919. PRICE 10 CENTS

CONVENTION OF MUSIC TEACHERS' ASSOCIATION ENJOYS BIG ATTENDANCE

Five Days of Ninth Annual Session Began With Reception at Fairmont Hotel, Saturday Evening, July 5th, and Ended With Big Banquet at Same Place on Wednesday Evening Last—Arthur Farwell's Chant of Victory Feature of Program—Lectures and Artistic Performances Greatly Enjoyed by Large Audiences

(Proceedings of Ninth Annual Convention of the Music Teachers' Association of California Reported for the Pacific Coast Musical Review by Alfred Metzger and George Boosinger Edwards)

Although the address of welcome and the response thereto was not delivered until the third day of the Ninth Annual Convention of the Music Teachers' Association of California, on Monday morning July 7th, the formal reception held in honor of the visiting delegates on Saturday evening July 5th was a brilliant success and proved a most successful official beginning of this important event. The handsome and palatial ballroom of the Fairmont Hotel, illuminated with thousands of brilliant electric lights and peopled with prominent teachers and artists attired in evening dress presented a most impressive scene. The reception committee was on hand in full force and did the honors with that ease and fine comradship which is such a pleasing factor

were made to feel at home, the program, specially prepared for this occasion, was given. The opening number consisted of three piano solos by Miss Leona Nesbitt who played: Fourth Polonaise (MacDowell), Arabesque (Debussy), and Etude, C major (Rubinstein). Miss Nesbitt gave an excellent account of herself. She played with fine regard for emotional and technical effects, exhibiting a vigorous attack, smooth digital execution, and an intelligent grasp of the inner purpose of a representative pianistic work. To her various artistic accomplishments Miss Nesbitt adds a most attractive personality. She made such an excellent impression that an encore was demanded.

Mrs. M. E. Blanchard sang a group of songs including

herself in the East, made her first public appearance since her return on this occasion. She surprised everyone with the remarkable growth of her art. Technically she is as concise as ever, but musically she naturally has broadened. She plays with ease and assurance and possesses all the qualifications of a full-grown artist. She played: Fugue (Tartini-Kreutzer), Serenade Melancholique (Tchaikowsky), and Scherzo-Tarantelle (Wieniawsky). Her accompaniments were played with excellent taste and judgment by Susanne Brooks-Pasmore.

The final group on the program consisted of the following vocal solos by Miss Helen Colburn Heath: Ariette, "Were I a Sunbeam" (Vidal), Nuit d'Etoile



MISS HELEN COLBURN HEATH

The Able Soprano Soloist and Chairman of the Reception Committee Who Was a Prominent Figure at the Convention



GEORGE STEWART McMANUS

The Brilliant Pianist Who Contributed Splendid Artistic Efforts to Several of the Programs of the California Music Teachers' Convention

in all events of the Music Teachers' Association. People from interior cities were made to feel at home, and whether they were dressed in the latest fashions or merely wore their working attire they were equally welcome and were made to feel as if they were among friends and colleagues. The reception committee which did such excellent duty throughout the Convention consisted of: Miss Helen Colburn Heath, chairman, Mrs. A. F. Bridge, Mrs. Henry Bretherick, Mrs. M. E. Blanchard, Mrs. Marriner-Campbell, Walter Campbell, Mrs. Sofia Neustadt, Miss Estelle Carpenter, Pierre Douillet, Arthur Farwell, Mrs. Alice Kellar-Fox, Miss Lena Frazee, Frank Hess, Joseph George Jacobson, Miss Mary Alverta Morse, H. W. Patrick, Mme. Emilia Tojetti and Julian R. Waybur.

As soon as the delegates had been introduced and these works: Love Song (Brahms), Songs My Mother Taught Me (Dvorak), When I Bring You Colored Toys (Carpenter) and Floods of Spring (Rachmaninoff.) These contrasting compositions gave Mrs. Blanchard an opportunity to display her lyric as well as dramatic art, and she took fine advantage of this opportunity. Her rich and mellow voice, backed by practical musicianship appealed to all present to such an extent that she received a hearty ovation at the conclusion of her numbers, and was forced to sing the final number over again. Mrs. Blanchard was skillfully accompanied by Miss Beatrice Clifford, who brought out the intricate pianistic passages most discriminatingly.

Mary Pasmore who but a short time ago returned from New York for a summer visit, and who has in the last few years established an enviable reputation for advantage of this opportunity to display her ringing soprano voice and her exemplary enunciation. She sang with fire and temperament where necessary and colored her phrases with adequate delicacy of shading when required. Her Vissi d'Arte was charged with fire and abandon and aroused her audience to gratifying demonstrations of enthusiastic approval. Miss Heath was artistically accompanied by Mrs. Paul Jarboe.

ALFRED METZGER.

CALIFORNIA COMPOSERS' DAY

It was a unique, appropriate, and graceful thing that the music teachers of the state should give over the second day of their convention (which was really the

(Continued on Page 4, Column 1)

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CLARENCE URMY—San Jose Mercury Herald

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EIGHTEENTH YEAR

THE DOWNFALL OF AIDA

This would be an appropriate title for the various attempts made in recent years to give Aida a really sumptuous production with disastrous results. After a fairly worthy production of this opera was given at the Greek Theatre a short time ago, Mr. Hruhanik repeated the work at the Exposition Auditorium on Wednesday evening July 2d. The principal characters were Aida, Maude Fay; Rhadames, Albert Rappaport; The King, Evaristo Alibertini; Amneris-Blanche Hamilton Fox; Amonasro-Marion Vecchi; Ramphis, Giuseppe Corrallo; A Messenger, N. Personne; High Priestess, Emma Mesow Fitch; Premiere Danseuse, Frances Wakefield; Musical Director, Pietro Marino.

In reviewing a performance, whether it be concert or opera, we must take into consideration the character of the production. It must either have been a complete performance, or it must have been an unsatisfactory production. There is no middle way. It will not do to say that under the circumstances such and such was the case. Even though we feel that the soloists are entitled to recognition for the work they did, and the handicaps they worked under, we must maintain the dignity of a musical journal by refusing to give recognition to a performance of Aida without chorus, and without the most important spectacular accessories that help to make it such a splendid opera.

The fact is Aida was not presented, and even though some of the artists showed pluck and ability we can not grant them the satisfaction of a review, because the entire performance lacked professional atmosphere and artistic ensemble. The best we can do under the circumstances, and the most charitable act we can be expected to do, is to close the incident in silence. However, we can not refrain from trusting that Mr. Hruhanik, no matter what excuses he may offer, is ashamed of himself for treating San Francisco opera lovers in such a slovenly manner as to give grand opera a "black eye" in this city. Under the circumstances the performance should not have been given at all, and the money should have been returned.

A. M.

WAR CAMP COMMUNITY SERVICE ACTIVITY

Two Letters Which Demonstrate in No Uncertain Degree the Worthiness and Effectiveness of This Splendid Organization

The Pacific Coast Musical Review takes pleasure in printing the following interesting letters received at this office last week:

My dear Mr. Metzger:

I am enclosing an unsigned letter. It was prepared by direction of Mr. Lilienthal on the morning he passed away. We have thought the matter over, and feel that he would prefer it to go out just as prepared even though he is not here to add his signature.

It is needless to say to you as a co-worker, that the successes and the occasional difficulties of War Camp Community Service were very close to Mr. Lilienthal, and that it was his pleasure to share with all of us the very just credit for the remarkable success of the work in San Francisco. As one of our Executive Committee remarked the other day, his unselfish loyalty and service in this work should act as an added stimulus to all of us for larger efforts in the significant task that still remains.

Cordially yours,
HARRY M. CREECH.

June 3, 1919.

My dear Mr. Metzger:

In looking over the current week's efficiency report for the San Francisco War Camp Community Service, it occurs to me that a summary of its figures will be of interest to you as a loyal and generous committee member who has in many ways contributed to the strength and success of the work. I am therefore giving such summary below:

Service Men actually served—total 42,815.

Parties	600
Dances	4,100
Travelers' Aid	625
Information	10,267
Dormitories	780
Canteen	2,575
Clubs	8,350
Auto Rides	276
Sunday Entertainments	550
In Hospitals	4,000
Entertainment sent camps, number of	
men enjoying	2,500
Theatre passes	4,734
Free baths and swims	282
Insurance, etc.	75
Train information	562
Red Circle Theatre	525
Discount on clothing	42
Troops welcomed	1,972
Community sings held	17
Sings held	17
Persons present	5,250

This is a typical week's report—sometimes the figures will be exceeded by several thousand, rarely do they go any lower. These figures have back of them almost endless detail and organization and a wonderful record of human relationship.

It is, of course, unnecessary to say that the task during this transition period, in readjusting the men to their former places in life, is one of even greater significance than our original responsibility of protecting the morale of the boys going "Over There." The adjustments now being made, including employment and social environment, carry with them a permanent aspect that makes one feel serious as he contemplates the possibilities. However, it is a great joy to note that the enthusiasm and loyalty of the hundreds of workers in War Camp Community Service in San Francisco has in no wise abated, but, on the other hand, is strengthening under the present responsibilities.

Cordially yours,
General Chairman.

FILLING A LONG-FELT WANT

The graded teaching pieces issued by the Art Publication Society of St. Louis will undoubtedly fill a long-felt want. Whether they will standardize the grading of piano music for all American teachers and students can only be determined in the future, but there are certain features of this new series which will certainly make it popular, wherever it may be introduced.

First, the material is fresh and unhackneyed; written as it is by foremost American pedagogues, including Adolf Weidig, Wilson G. Smith, James H. Rogers and Jessie Gaynor.

Second, the type is large and clear, and the paper excellent. The style of printing, including an artistic half tone of the composer on the title page of each composition, is original and attractive.

Third, accompanying each piece of music is a biography of the composer, a description of the poetic meaning of the piece, a technical analysis of it, a glossary of technical words employed, and a list of questions reviewing the entire field of study associated with it. Students who read the explanatory matter centering about pieces they like; and what they do not understand of it stimulates their curiosity, in many cases causing them to take an initiative towards further study.

In all of these ways the edition of the Art Publication Society sets a standard, not only for American, but for European publishers of teaching material.

CLARENCE URMY STUDIO RECITAL IN SAN JOSE

Five vocal pupils gave a musicale at the studio of Clarence Urmly in San Jose on Saturday afternoon, June 14th. The San Jose Mercury had this to say of the event: Five vocal pupils, Mrs. Vera Davis, Miss Marion Duncan, Miss Evelyn Heath, Miss Roberta Terry and Miss Mabel Whitehurst, composed a class which gave a studio musicale last Saturday afternoon at Clarence Urmly's teaching room at Fourth and William streets. A brief study of Mozart's opera, The Marriage of Figaro, was the first thing on the program. Selections from this opera were then given, Mrs. Davis and Miss Terry singing the beautiful duo, Sul' Aria, Miss Duncan giving the enchanting song, Deh, Vieni, and the five pupils joining in a study of the famous aria, Voi, Che Sapete. Miss Whitehurst gave an excellent exhibition of tempo rubato in The Melody of Home, also singing in pleasing fashion Tosti's O, Quanto Po Tamerai. Mrs. Davis sang in good style, "Whisper, and I Shall Hear," and the whole class rendered, with great accuracy, Handel's difficult aria "O, Sleep, Why Dost Thou Leave Me," from the long-forgotten opera Semele.

One of Mr. Urmly's most successful ventures is the teaching of solo work in class. The class is treated as one voice, tone work, diction, and expression including phrasing, tempo, messa di voce and ornamentation of all kinds, being correctly learned and uniformly delivered. Classes at the normal school, as well as private pupils, have amply justified this unusual form of instruction, and public performances in illustration of the work is one of Mr. Urmly's plans for the early fall. Instruction in French, Italian and Spanish pronunciation is included in the course, and all songs are sung in the language in which they were written and composed. Particular attention is given to distinctness in English songs. A large number of new pupils have signified their intention to begin lessons in the fall, and Mr. Urmly looks forward to an unusually busy and particularly interesting season of teaching, in which he expects to give delight to San Jose's music loving people.

Gossip About Musical People

Miss Marie Sloss, the well known pianist and teacher, presented a group of her piano pupils, assisted by Miss Helen Boldt, vocalist, at Sorosis Club Hall on Saturday afternoon, June 28th. The following program was interpreted in a manner that revealed ability as well as fine training on the part of the participants: Part one—Dutton—Spinning Song, Sophie Beazell; Reinhold—Silhouette, Russian Dance, Gertrude Sugarman; Von Wilm—Cradle Song, May Song, Mary Perry; Beethoven—Theme and Variations, Guinevere Robinson; Olsen—Fantail, Grace Kolba; Part two—Handel—O Had I Jubal's Lyre, Miss Helen Boldt; Schubert—Impromptu in E flat, Miss Harriet Roberts; Durand—Chaconne, Miss Genevieve Blue; Grieg—Danse Caprice, Gade—Elegy, Karganoff—Impromptu, Miss Eleanor Perry; Macdowell—Perpetual Motion, Mrs. L. L. Westling, Solo, Selected, Miss Helen Boldt; Chopin—Valse in E flat, Miss Clara Buhner; Godard—En Courant, Miss Julia Struckmeier.

David Scheetz Craig, the able editor of Music and Musicians of Seattle, was a visitor last week attending the California Music Teachers' Convention. Mr. Craig is very much pleased with his visit, and revealed his interest in the proceedings by attending practically every event. Prior to his departure from Seattle he attended the Convention of the Washington State Music Teachers' Association on July 2nd and 3rd.

W. F. Skeele, Vice President of the California Music Teachers' Association, and head of the music department of the University of Southern California, was one of the Convention visitors. Mr. Skeele is one of the most prominent of the musicians of Los Angeles, and, thanks to his efforts, the Southern California University music department has gained national recognition.

Redfern Mason, the well known critic, who has written several most interesting letters for the Musical Review from abroad, returned last Monday from France where he was associated with the Knights of Columbus' work. Mr. Mason is very glad to be back home again, and we trust that we will be able to induce him to write a letter or two regarding his observations, during this summer. Mr. Mason will spend the summer in Carmel-by-the-Sea, but is not ready to announce any further plans just yet.

Mrs. Margaret Hughes has returned from a ten weeks' tour over the Orpheum circuit, going as far east as New York and scoring quite an artistic triumph. She was the accompanist for a young violinist who has heard here a few months ago and Mrs. Hughes' accompaniments added greatly to the artistic character of the act. Although Mrs. Hughes enjoyed the experience of touring a high class vaudeville circuit she is happy to be home again, and it is to be hoped that she will soon be heard in concert.

Miss Marion Ramon Wilson, the well known soprano, has gone to the country to spend her vacation and will not return to her studio until September. Miss Wilson was very active during last season, appearing in an excellent concert of her own as well as at numerous private and public musical functions. She will resume her studio work immediately after her return in September.

MUNICIPAL ORGAN RECITAL

Edwn H. Lemare's program for his organ recital Sunday evening at the Exposition Auditorium, beginning at 8:20 o'clock, is as follows: Old Dance (Frank Colby), O Star of Eve, from Tannhauser (Wagner), Concerto No. 2 (Handel), Scherzo Fugue (Lemare), Frank Colby, composer of the first selection, is the editor of The Pacific Coast Musician at Los Angeles. Clare Harrington, soprano, and James E. Driscoll, baritone, will be the assisting vocal artists, with A. Serantoni at the piano. Their program numbers are: Duet, Oh, That We Two Were Maying (Nevin); Dio Possente, from Faust, Mr. Driscoll; Lullaby from Jocelyn (Godard), Miss Harrington; duet from La Traviata.

FAREWELL WEEK OF MARJORY RAMBEAU

Majorie Rambeau will enter upon the third and farewell week of her tremendously successful Curran Theatre engagement with to-morrow night's performance of "The Fortune Teller," a play new to San Francisco. To-night's presentation of "Eyes of Youth" will mark Miss Rambeau's final appearance in that remarkable play.

"The Fortune Teller" was given by Miss Rambeau at the Republic Theatre, New York, with marked success, just before her coming to San Francisco. It is a tense, strong play, with a novel plot, dealing with mother love as its main theme, and disclosing the unusual atmosphere of the circus.

Miss Rambeau has the role of a fortune teller in the side-show of a small circus, and, from all accounts, it reveals the great emotional actress in some of her most marvelous moods. Here is a part filled with pathos, seriocomic at times, but always gripping in the intensity of its emotionalism.

From all accounts, San Francisco will see a dramatic novelty of the first water in "The Fortune Teller," as well as finding Miss Rambeau in one of the strongest and most congenial roles of her repertoire.

Hugh Dillman (Miss Rambeau's husband in real life), will play the part of her son, which he created at the Republic Theatre, New York.

NINTH ANNUAL CALIFORNIA MUSIC TEACHERS' CONVENTION

(Continued from Page 1, Column 3)

first, as only the opening reception preceded it) to compositions by residents of California. It is regrettable that such a thing should be unique, but it is unfortunately true that singers and players are accustomed to select every sort of vehicle for their emotions except such as express the feelings of California people. To interpret ourselves to ourselves has hitherto appeared unnecessary, if not dangerous. Carl Van Vechten has an essay on, "Music in Museums," in which he ridicules musicians for ever parading the fossils of the past instead of revealing the living organisms of the present. He might have added that, unpatriotically enough, the images of any other land are more attractive to our interpreters than our own.

It is appropriate that the music teachers of the state should set a new standard by giving first emphasis to native compositions. And it is a graceful thing that on this occasion leading performers of the state should have counted it a privilege to voice the original emotions of California writers.

But a few interpreters have ever taken pleasure in the unfoldment of native expression. Lawrence Strauss, Lucia Dunham, Jack Hillman and others are seldom heard but in programs including contemporary products of the community. Sigmund Beel, whom Los Angeles claims as well as San Francisco, and Dean Blake of San Diego, are among the restless seekers for adequate local expression. A list is being compiled under the auspices of the State Federation of Music Clubs directing interpreters to all the published music by California composers suitable for recital purposes. It is to be issued by September first, and then performers over the state will be able to inform themselves at least as to the material generally available.

Without the voice of interpreters the composer is dumb. With the silence of its composers the state, as an original force, is artistically dead.

But on Sunday California for once held a festival of expression. It was a quiet festival, and few who attended the programs at the Fine Arts Palace and Municipal Auditorium realized the deep significance of creative work being produced from all parts of the state, to the exclusion of all foreign and past compositions. It was the formal recognition of California's creative power in music.

The afternoon program revealed her mastery of many forms and styles. It is to the credit of the state, for instance, that there should be an A Major Sonata for violin and piano by Harold Webster (of Los Angeles.) Thoroughly contemporary in spirit, with never a trite turn of melody nor twist of harmony; yet solidly classical in architecture, the sonata revealed itself as eminently emotional and dramatic. The fugato coda of the first movement is an original bit of structure which pays in stetch effect. The second movement is elevated in style, and original and fascinating in the co-ordination of slow and fast. The last movement is charming in its material, but suffers the commonest difficulty in sonatas in not giving an adequate sense of climax to the whole. But many non-California sonatas fall in this regard. So long as we have Mr. Webster's sonata we need not fear for the status of original chamber music in the community. The difficulties of fingering and expression had been affectionately worked out by Mr. Beel and George S. McManus. Mr. Beel's simple and musicianly work is admirably adapted to the piece, and the sureness, abandon, and lovely tone quality of Mr. McManus' piano playing are a treat to listen to.

No less distinguished in its field is Alfred Elkus' "Ferry Hinksey" sympathetically sung by Mrs. M. E. Blanchard. A dream in conception, it was a dream in execution as accompanied by the gossamer weaving of the composer's playing. Without being in the least plagiarized it reminded me of Strauss at his best.

Gertrude Ross' "Dawn in the Desert" is thrilling in its mystic opening, but bombastic at its climax. Mr. Hillman never fails to present the picture to his audience. Few singers lose their personality in their message so well as he. Mrs. Stone's accompaniments contributed much to these numbers.

Pierre Douillet played five piano pieces of which "Penses Fugitive" and "The Fountain" were especially original and effective. All of them are musicianly and based surely on classical models. The final "Gavotte l'Antique" revealing his capabilities in broad style.

Mary Green Payson, who represented San Diego, was heard in four songs interpreted by Alfreda Beatty Allen. "Her Lilacs" is a delightful bit of writing. And "Gold, Frankincense and Myrrh," obviously expressing the vicissitudes of a deeply feeling nature, attains considerable breadth of effect. Mrs. Allen was at her best in this number, but all of her singing was delightful.

Four songs in oriental moods by Abbie Gerrish-Jones of this city were sung with fine enunciation by Miss Emilie Lancel. Several of the songs owned their poems also to Mrs. Jones. The lullaby, "Sleep, My Jewel" made the best impression. Mrs. Jones was compelled twice to a rise from her place in the audience to acknowledge the prolonged applause.

GEORGE BOOSINGER EDWARDS.

On Sunday evening about four thousand people attended the first performance of Arthur Farwell's Chant of Victory, which was presented with a chorus composed of the San Francisco Music Teachers' Association, the Exposition Chorus, and the Berkeley Municipal Community Chorus, under the direction of Arthur Farwell and numbering 250 singers. This combined chorus was assisted by Homer Henley, baritone, Miss Ruth Jensen and Samuel J. Hume, readers, the former representing America and the latter, the Poet; William W. Carruth, organist, Mrs. Ellen Roeckel Davis, and Lincoln S. Batchelder, piano accompanists. The Chant of Victory consists of poetic readings intermingled with National anthems and songs specially written by Arthur Farwell. The lines of the readers lead up the songs, which are adapted for the use of community singing. There is really nothing to criticize about this work as it is not, nor is it intended to be, music of a classic character. It is the spirit of the words and the music which Mr. Farwell is anxious to transmit and in this he would succeed more quickly, if he were to employ greater brevity in his composition. The American public gets easily impatient, and wants to get through any action as quickly as possible. Rhythm and melody appeal to the American people most deeply but they must also be short and to the point to gain the element of popularity. Mr. Farwell's ideal to make the people sing is excellent, and he will succeed eventually, provided he moulds his music according to American ideals, namely rhythm, melody and brevity. We admire Mr. Farwell for his persistence and his enthusiasm, and believe that his energy and enterprise, as well as industry, are worthy of success. Edwin H. Lemare, the municipal organist, played two selections, namely, Sonata No. 6 (Mendelssohn) and Thanksgiving March (Lemare). But why did Mr. Lemare play a Thanksgiving March at the beginning of the program? Was he glad to finish quickly? The acoustics of the Auditorium did not permit us to hear the words, although Professor Hume and Miss Jensen have fine, resonant and well carrying voices and undoubtedly enunciated distinctly. Considering the fact that Mr. Farwell had but an exceedingly short time to prepare this tremendous work in, everything went off satisfactorily and congratulations are in order all around. The complete array of songs introduced in the Chant of Victory are as follows: America (Audience and Chorus), Belgian National Hymn (Chorus) (F. Compenhout), The Marseillaise (Audience



SAMUEL SAVANNAH
Treasurer Music Teachers' Association of California, and
Leader of the Savannah String Quartet

lively, earnest remarks on the aims and achievements of the State Association. Special emphasis was laid on the importance of native composition, and the need of co-operation between composers and interpreters. A description of certain original activities of the various local association followed. Particularly was mentioned the financial achievements of a certain southern city in contributing monthly to the needs of a helpless and elderly member. Madame Neustadt ended her remarks with a recommendation that the State Association establish an "Honor Fund" for the purpose of assisting, if only in a small degree at first, some worthy and unfortunate member. And gracefully she presented to the Treasurer of the Association a card of savings stamps for the purpose of establishing a beginning of the "Honor Fund."

Immediately following the opening addresses was the Piano Round Table, presided over by Albert Elkus, of San Francisco. Discipline of boys was the problem most frequently arising, but other questions and solutions of questions were presented, making the round table a valuable and enjoyable exchange of ideas and experiences.

An interesting lecture-recital by Elizabeth Simpson on "Some Aspects of XVIIIth Century Music" followed the Round Table. Emphasizing the fact that XVIIIth Century music is not confined to Bach and Handel, but refers as well to music representing the transition from polyphonic to "harmonic" style, the efforts of the French Clavecinists to image natural events and scenes, and the idealization of folk music in serious compositions. Her remarks were delivered in simple concentrated style, and the piano recital which illustrated her thesis was played with sympathetic understanding and fluent, warm-toned technique.

A recital by Santa Clara County members scheduled for 11:15 commenced at 12. The G major violin Sonata by Grieg, played by Miss Marjory Fisher, opened the program. The absence of Mr. DePugh caused the vocal numbers to be omitted. Miss Elsie Cook-Hughes, pianist, played Sibelius' Romance, and the Schubert-Tausig Marche Militaire, with telling effect.

The afternoon session opened at 2 o'clock with a chamber music recital by the Savannah String Quartet, assisted by Marion Vecki, baritone. The chamber music numbers were Dobnanyi's Quartet, Op. 15, and Dvorak's Quintet, Op. 81, in which John C. Manning assisted at the piano. The singing of Mr. Vecki was a pleasing feature of the program. Le Manor de Rosamonde, by Duparc, Fourdrain's Alger le Soir, and Gabrilowitsch's Good-Bye, were especially effective. Some of Mr. Vecki's best singing (and in enunciation, sostenuto, and simplicity he excels) was "In Ganz' Love Must Be."

GEORGE BOOSINGER EDWARDS.

ADDRESSES AND INTERESTING PROGRAMS

Following the chamber music recital already referred to by Mr. Edwards, two very interesting lectures were delivered by Julian R. Waybur, who spoke upon the subject of music extension in the University of California, and Mrs. Nellie Strong Stevenson, who chose as her theme Library Extension. Both addresses were listened to with interest. Mr. Waybur showing how very much has been accomplished by the University by means of its thorough extension work, which was referred to at length in the last issue of this paper, and Mrs. Stevenson spoke very convincingly on the subject of Library Extension, which movement has been meeting with more and more success of late. Miss Fredericks, who is in charge of the music department of the San Francisco Library, appealed to the Convention for co-operation and specially desired that teachers or students discover that works in which they are interested can not be found in the library, they should not hesitate to ask to have them purchased and should not rest until they have been added to the department. Miss Fredericks, besides surprising her hearers with the great amount of work that has been accomplished at the Library music department, related some amusing anecdotes resulting from her personal experiences.

(Continued on Page 5, Column 1)

A New American Melody Ballad

"When You Look in the Heart of a Rose"

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and Chorus) (Rouget de L'Isle), God Save the King (Chorus), Tipperary (Audience and chorus) Harry Williams), Italian National Hymn (Chorus), Soldier, Soldier (Homer Henley and chorus) (Arthur Farwell); The Star Spangled Banner (Audience and Chorus), Over There (Audience and Chorus) (George Cohan), Yankee Doodle (Audience and Chorus), Old Hundred (Audience and Chorus), Tenting Tonight (Audience and Chorus) (Walter Kittredge), O Captain, My Captain (Chorus) (Arthur Farwell), My Old Kentucky Home (Audience and Chorus) (Stephen Foster), March! March! (Chorus) (Arthur Farwell), We Are Here, Lafayette (Chorus) (Gertrude Wheeler Backman), After the Battle (Chorus) (Arthur Farwell), Breathe On Us, Breath of God (Chorus) (Arthur Farwell), Hosanna (Chorus) (Arthur Farwell), Our Country's Prayer (Homer Henley and chorus) (Arthur Farwell), Joy, Brothers, Joy (Chorus) (Arthur Farwell), Battle Hymn of the Republic (Audience and Chorus).

ALFRED METZGER.

CONFERENCES AND RECITALS MONDAY, JULY 7

The formal meetings of the State Convention of Music Teachers began Monday morning, at the Fairmont Hotel with an address of welcome by President Arthur Farwell, of the San Francisco Music Teachers' Association. Mr. Farwell dwelt particularly on the responsibility musicians are under to take an interest in civic and political movements. Highly specialized and intensive as their work is, it is difficult for them to reach out into the conflict of political affairs; but the influence of music, and especially of communal music of various sorts, is precisely what is needed in governmental affairs.

President Sofia Newland Neustadt, of the Music Teachers' Association of California, responded with

(Continued from Page 4, Column 3)

The addresses were followed by a program rendered by Mrs. Nellie Strong Stevenson, piano, Miss Amy Holman, contralto, and Miss Beatrice Clifford, accompanist. Miss Stevenson, who evidently considered her performance needed explanation, prefaced most of her playing with remarks, telling of the whys and wherefores of the compositions. During the course of the program she played the following selections: The Canaries (Lully), Presto (Scarlatti), Romance d'Amour (Schutt), Rhapsodie G major (Brahms), Etude G major (Mozzkowsky), May Night (Palmgren), Valse from Helvetia Scene No. 3 (D'Indy), Etude F sharp major (Arensky), Berceuse (Ornsrein), Grand Polonaise E major (Liszt).

The vocal soloist was Miss Amy Holman, a contralto of splendid qualifications. Miss Holman possesses a rich, warm voice of fine timbre and unusual range, and she sings with emotional phrasing and intelligent comprehension. She is a soloist who should be heard more frequently in public than she is. Her selections were: L'Angelus (Breton Folk Tune) arranged by Bourgault, L'Abbesse (D'Erlanger), A'toi (Bemberg), Come Back (Quilter), A Prelude (Cyril Scott), A Bag of Whistles (Crist), Earl Bristol's Farewell (Lidgey), See Where My Love Amaying Goes (Lidgey). The address by Miss Florine Wenzel on The Benefits of Belonging to a Local Association was postponed until Tuesday morning owing to the length of the program.

Monday evening a concert was given by members from the Los Angeles and San Diego Associations. We must take advantage of this opportunity to protest to the Music Teachers' Association of California against this avalanche of concert programs. We can not see any sense in such profuse display of talent, most of which is after all not above the average, to say the least. What is the sense of a dignified music critic (and we mean teachers as well as reporters) being obliged to test his nervous system by listening for two or more hours to something that can not possibly be an enjoyment to him. Music teachers hear music from



MISS EMILIE LANCEL

The Well Known Soprano Soloist, One of the Successful Artists Appearing Before the Music Teachers' Convention

morning until night all year around and they must, if they are human beings, become sick and tired of it all at the end of the season. Now early in July, when everyone has a vacation, they come together for purposes of mutual association and benefit. And it seems that in California, at least, all they can find is singing and playing for each other. Friends and musicians isn't this laughable! Can a great association find nothing at all to do for the good of the cause than to give concerts for its members? We do not wish to offend anyone, and hence we can not specify, but those who attended this convention, and listened to the programs, must admit that many of the participants were not sufficiently prepared either in ability nor technical equipment to APPEAR BEFORE TEACHERS. They may afford enjoyment to students and music lovers, but surely not to teachers. Now, if the Music Teachers' Association of California wishes to continue to receive recognition from the press and public, future conventions must see a material change.

During the present convention not less than eleven concerts were given during the first four days. Over fifty vocalists and instrumentalists appeared. About one hundred and fifty compositions were interpreted, and this does not include encores, nor the different movements of a sonata, chamber music work or groups of songs under one title. If all of this were included we can easily say that two hundred compositions were listened to in four days. In contrast to this ten addresses were made during the five days of the convention, each of which was limited in time, possibly taking five hours altogether, while the concerts occupied nearly thirty hours. There were only two hours set aside during five days in the form of round tables, and only ONE lecture recital. We have carefully followed the conventions of other music teachers' associations and the most recent in our possession is the program of the

Convention of the Washington State Music Teachers' Association. We find here but one program and that was given during the reception. Otherwise the entire convention was devoted to lectures, addresses and discussions of every important problem now before the pedagogical profession of America. Attending the California convention proved a great object lesson to us, and we realize now why so many of our leading musicians refuse to become members of this association. But we also realize how necessary it is just at this time that these musicians MUST become members and use their influence to change a policy that threatens to disrupt the association or at least nullify its influence within the next few years. The Pacific Coast Musical Review, if its assistance is welcomed, will be pleased to co-operate with the Music Teachers' Associations of San Francisco and Alameda Counties to increase its membership and become an influential factor in the community. Unless something is done the present members will lose their enthusiasms and interest, and others will refuse to become identified with this worthy movement.

But let us return to the Monday evening program. The participants were John Smallman, baritone, Mrs. Halbert Thomas, pianist, Grace Veirson, soprano, of Los Angeles, and Alfreda Beatty Allen and Edward Schlossberg, pianist, of San Diego. The program was as follows: Baritone Solo, Death's Serenade (Moussowsky), Mr. John Smallman, Accompanied by Mrs. Halbert Thomas; Piano Solos by American Composers—(a) Minuet (b) Question (Mrs. Alexander Mason) (Chicago), Answer (Augusta Zuckerman) (New York), (c) Dance Caprice (Samuel Bollinger) (St. Louis), Mrs. Halbert Thomas; Soprano Solos—(a) Sleep, Why dost Thou Leave Me (Handel), (b) Shepherd, Thy Demeanor Vary (Thomas Brown), (c) Jeunes Fillettes, French Folk Song (Wekerlin), (d) Comme Va, Neapolitan Folk Song (Tosti), (e) There is One Step More, Madame Butterfly (Puccini), Grace Veirson; Chinese Mother Goose Rhymes (Bainbridge-Christ), Mr. Smallman; First Movement from the Celtic Sonata No. 4 (MacDowell), Mrs. Thomas; Songs (a) Lilac Time (Cyril Scott), (b) Oasis (Felix Fourdrain), (c) Little Snowflakes Arietta Snegouratchka (Rimsky-Korsakow), (d) To a Young Gentleman, Chinese of 551-479 B. C. (John Alden Carpenter), Grace Veirson; Two Songs from the West—The West (Cadman), Requiescat (Cadman), Mr. Smallman; Songs. (a) Arie Antiche Intorno all' idol mio (M. A. Cesti), (b) Mood, words and music by Alice Barnett Price of San Diego, (c) Spring Song (Rubinstein), (d) The Nightingale has a Lyre of Gold (Benjamin Whelpley), Alfreda Beatty Allen; Piano Solos (from the ultra-modern school) (a) Etude de Concert (Blanchet), (b) Serenade (Blanchet), (c) La Cathedrale Engloutie (The Submerged Cathedral) (Debussy), (d) Fileuses pres de Carantec (Spinning Women of Carantec) (Rhene-Baton), (e) Ondine (Ravel), (f) Rhapsodie (Dohnanyi), Edward Schlossberg.

This program was altogether too lengthy and it is impossible to review it in detail. However, as a matter of pure justice, and not with any intention of ignoring any of the participants, we wish to single out Edward Smallman as specially entitled to artistic commendation. He was one of the real artists appearing during this convention. Technically and musically he gave evidence of unquestionably sound musicianship. He played the ultra modern compositions in a manner to make them interesting by singularly beautiful tone color effects. And he exhibited a virility of execution and thoroughness of grasp that justified the program makers to give him a recital of his own, or at least a chance to be heard other than at the end of an almost three hour program at eleven o'clock at night.

We trust that this criticism of the programs will not be understood as meaning a stricture of the good work done by Samuel Savannah, Mme. Emilia Tojetti, Mrs. Alice Kellar Fox, Arthur Farwell, and others whose untiring efforts, industry and enthusiasm are worthy of the heartiest recognition. But we blame the system. The program arranger is not permitted to use his own discretion. If he wishes to retain friends he must accede to numerous requests for inclusion on programs which he would like to refuse. Consequently he is bound to get an oversupply of programs. The best thing to do is to reduce the programs, increase their quality and set aside one morning or evening for their performance. All other time should be devoted to intelligent discussions, lectures and lecture recitals OF THE FINEST AND MOST SCHOLARLY TYPE.

ALFRED METZGER.

TUESDAY MORNING OF THE CONVENTION

A few minutes' interview with Mme. Sofia Neustadt, President of the State Association, was a pleasure accorded me before the opening of the "Round Table on Voice Production," led by Wm. Edwin Chamberlain, which opened the session of Tuesday. Regret that the music teachers have not felt the value of the Federated Music Clubs was her principal concern on this occasion; and I was impressed that the general popularity is due to her exemplification of the slogan she expresses frequently: "You can only get returns by investing," which, being translated, means "You can only get good out of a movement in which you assist."

Mr. Chamberlain opened the vocal round table by some remarks on certain difficulties encountered by every vocal teacher, with witty and cordial asides which made the ensuing exchange of ideas friendly and free from restraint.

An address by Miss Florine Wenzel, President of the Sacramento Association, on "The Benefits of Belonging to a Local Association" had been crowded out of Monday's program. It was given after the round table, and contained suggestive ideas on the artistic, economic, and political aspects of her subject.

A concert by members of Sacramento County followed. Mrs. Lucia Dunham, of Berkeley, had kindly consented to substitute for the first vocal numbers.

She sang a group of folk songs consisting of "The Lone Prairie" (Indian) "The Mournin' Dove" (Negro) both arranged by Arthur Farwell and accompanied by him. "Deep River" (Burleigh) and two Kentucky Mountain Songs (Brockway) completed the group. Mrs. Dunham's mastery of folk-song captured the visiting audience, and she was compelled to respond to an encore, singing "Musieu Bainjo" ("reole). Hazel M. Pritchard contributed some piano numbers, of which the well known Mendelssohn "Rondo Capriccioso" was the best. Another group of songs (Russian this time) by Mrs. Dunham concluded the program. In two songs by Rachmaninoff, and Gretchaninow's "On the Steppe" (sung in Russian), her dramatic powers displayed themselves and revealed the many sided artist that she is. Never varying from perfect pitch, with an evenness of placement seldom attained by singers, and with an intense and complete absorption in the message of her song, Mrs. Dunham stood out (with one or two others) as a high light of the convention programs.

Addresses on Community Singing followed. Alexander Stewart, of the War Camp Community Service, outlined the newly organized premanent community chorus plan. Wallace Moody, of San Diego, also in the War Camp Community Service, described his achievements in continuing the "community sing" idea over from military into civilian life. Owing to the lateness of the hour Arthur Farwell's address was omitted.

GEORGE BOOSINGER EDWARDS.

TUESDAY AFTERNOON AT THE UNIVERSITY

Tuesday afternoon's proceedings were confined to the University of California. At 1:45 o'clock on faculty glade, a program with woodwind quintet and esthetic



SIGMUNDHEEL

The Distinguished Violin Virtuoso and Ensemble Player Who Played at the Fine Arts Palace Program of the Music Teachers' Convention

dancing, was given. The beautiful summer weather formed an excellent background to the romantic spot and the woodwind choir consisting of flute, oboe, clarinet, English horn, and bassoon, proved a delightful accompaniment to the graceful dancing of the class of Anita Peters Wright, whose exquisite artistry has been so frequently admired in this vicinity.

At 3 o'clock the delegates and their friends went to Wheeler Hall, on the campus, and listened to piano solos by Thomas Frederick Freeman, including: Upsoaring, from Fantasia pieces (Schumann), Variations, Nel Cor Piu (Beethoven), Scherzo Valse (Freeman). Mr. Freeman is an excellent musician and a pianist of fine attainments, his contributions being among the most enjoyable events of the convention. Mrs. J. Rollin Fitch contributed a group of songs, accompanied by Miss Beatrice Clifford, that revealed her fine contralto voice to its best advantage.

The musical numbers were followed by two addresses. One of these by Miss Cora Jenkins, who just returned from the East and is planning big things for her fine music school, entitled The Development of the Musical Education of the Child, a subject upon which Miss Jenkins is exceedingly well informed and which she discussed with great insight and knowledge. The other address was by H. B. Wilson and dealt with co-operation in education, a subject most essential these days and greatly enjoyed by the hearers, Mr. Wilson giving the impression of being an authority in the subject he spoke on.

This led to a discussion of the school credit system and of this we will speak in another part of this paper. The afternoon's events closed with a dinner at the Armenian Gardens. During the evening an excellent concert was given at the Greek Theatre and the weather being extraordinarily pleasant, everyone thoroughly enjoyed the outdoor event. Signor Antonio de Grassi and George Stewart McManus gave an authoritative interpretation of Mendelssohn's Violin Concerto in E minor. Both musicians were in excellent form and brought out the numerous beauties of this work in a manner that earned them a well merited ovation Mrs. Boosinger.

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Brand, with George Stewart McManus at the piano, sang an Air from Bach's St. Matthew's Passion, and an Air from Tchaikowsky's Joan d'Arc in a manner that disclosed her fine contralto voice to its best advantage. She also succeeded in securing fine emotional effects. Under the able direction of Paul Steindorff, two excellent choruses from the Elijah were sung with spirit and splendid ensemble effect. The afternoon and evening in Berkeley are among the most pleasant memories of the Convention.

MUSICAL EDUCATION OF THE CHILD

Miss Cora Jenkins gave a very short talk on the importance of developing the charming originality of the child, helping him to express himself in music. She also spoke of the possibility of the teacher reaching the parents of the child and bringing out greater harmony and interest in music throughout the child's life.

Mr. Chamberlain, in introducing Mr. Wilson, said we had now attained almost limitless opportunity for advancement and it was only necessary for us to make use of our advantages by unifying and co-ordinating our plans. The city superintendents are interested and willing to have credits given on a fair basis and the principal of any school may recommend extra credits for matriculation in the University of California.

Co-Operation in Education

H. B. Wilson said in part: The problem is to get each citizen into the best possible vocation and equip him as



REDFERN MASON

The Well Known Music Critic, Who Returned from France and Germany Last Week, Where He Did Excellent Work for the Knights of Columbus

ideally as possible. The most effective device to discover possibilities and aid in their development is a right course of study. To have real democracy and universal education every one who comes into the public school should be able to obtain the best training possible in any line to develop his opportunities, whatever his capacity.

The old system offered such meager fare that it was only rare ability that could really profit by it. It is right that any legitimate interest and ambition be matured to the limit. It is told of a Middle West poet, that the school board of his town had decreed a flogging for the boy who failed in five sums during the week and also for drawing in school. Having been guilty of both crimes he was awaiting the inevitable, but having a real teacher, he was instead given, under seal of secrecy, a word which awakened his imagination love for study and the result was the poet, James Whitcomb Riley.

The children are now being offered a rich curriculum and the farther we go in extending education to all children, the greater the need for facilities for developing talent. The school is under the necessity of looking outside its own wall for aid in education. Part time in factory and store opens opportunities for vocational training, as well as affording opportunity for self help to the pupils. There is great need for co-operation between public schools and private schools—private teachers.

There is no reason why the student of marked ability should be limited in inspiration. There is no reason why, when this type is found, rules should not be set aside to make a better program for the student. The credit is a sort of checking system of the pupils' ability. There is no reason why credit should not be given for any legitimate work done whether in the school room or out, the only need is a method of appraising that work at a just value. The school knows just what load it has imposed in geometry but it is not so easy to know what the child is in outside work.

This Association is invited to work out a plan for determining how much credit to give for a certain amount

of work and what teachers are worthy of approval. Those approved might be approved by a central committee and their names posted. You might need the approval of State Board of Education. Private teachers will find a welcoming hand because they enable the public to receive greater benefits without greater public expense.

BEATRICE CLIFFORD.

THE WEDNESDAY BUSINESS MEETING

The entire staff of the Pacific Coast Musical Review being on a strike on Wednesday, in sympathy with the telephone operators, we have to take the report of the business session from our good friend Ray C. Brown's column in the San Francisco Examiner of July 10th:

The California Music Teachers' Association nearly adjourned without naming the place for next year's meeting. Los Angeles was barred because the convention was held there last year, and no other Southern California city seemed to want the honor. The deadlock finally was broken by Mrs. Zay Rector Bevitt, president of the San Diego Music Teachers' Association, who extended an invitation on her own responsibility, and San Diego accordingly was designated as the convention city for 1920.

Three tickets were nominated for the officers of the association for the coming year, and there probably will be four in the field by the time that the members cast their ballots by mail in October. This was not due to internal political dissension, but to the unwillingness of Mrs. Bevitt to serve as State president, if elected. She was nominated on two tickets, and later tried to withdraw in favor of the incumbent, Mrs. Sofia Newland Neustadt. This was not permitted, but she probably will submit an independent ticket headed by Mrs. Neustadt.

A request that the board of regents appoint a musician of national reputation as the head of the department of music in the University of California was nearly read into the record of proceedings. Such a resolution was introduced, but when Arthur Farwell informed the delegates that the chairman system is being introduced in the University, it was withdrawn. On the motion of Samuel Savannah, the board of directors will appoint a committee of seven to confer with the State Board of Education on a plan for allowing school children credits for music study with private teachers.

THE CONVENTION BANQUET

About one hundred delegates and their friends attended the excellent banquet at the Fairmont Hotel, which formed the closing event of the five days proceedings. Mrs. Cecil Mark was the toastmistress, and she was one of the most successful presiding officers at a banquet we ever watched, for she possesses that rare virtue of brevity, which is the principal qualification for one occupying such a diplomatic position. Right in the start Mrs. Mark said that there were to be two parts to the evening's program. The first was to consist of nourishment and the second of wit and humor. Considering the present conditions regarding the spirit of the occasion, the humor had to be of the dry variety. Mrs. Mark then proceeded to call on those scheduled to speak for the evening.

Mrs. Sofia Newland Neustadt, President of the California Music Teachers' Association, spoke very briefly upon the purpose of the organization and upon the pleasure it afforded her to be associated with its work. She asked teachers to arouse the individuality of their pupils. Arthur Farwell, President of the San Francisco Music Teachers' Association, who was deprived of the opportunity to discuss his favorite subject of Community Singing, on Tuesday morning, opened the flood gates of his eloquence and once more described the difference between the 3 per cent and the 97 per cent of the American people regarding their attitude toward music. We like Arthur Farwell awfully well, and are ever ready to assist him in his unselfish and enthusiastic efforts to make the people sing, even if they don't want to, but we can't follow him into the arena of musical Bolshevism, as he himself called it on Wednesday evening. You see, we belong to the 3 per cent, and indeed are in favor of 2.75 per cent these days, and when Mr. Farwell warns us that some day one of the 97 per cent is going to put bombs under the foundations of the 3 per cent he scares us so much that at nights we shall henceforth have to look under our bed and see whether one of these 97 per cent bombs is not there to end our troublous existence.

Mr. Farwell thinks the 3 per cent are too commercial and they want to make too much money. He claims that the stars, and the sun, and the moon proceed along their way without asking for compensation. But he forgets two things. First he evidently hasn't heard about moonshine, and second he omits the fact that stars (the astronomical, not gastronomic ones) and moons, and suns, do not eat. And then Mr. Farwell takes a fall out of the critics. And confidentially speaking, this is the reason we are jollying Mr. Farwell now. He says "Let 'em rave." Well, so say the critics to Mr. Farwell. Mr. Farwell's grievance seems to be that the critics are not in favor of community singing. They are. They put themselves in the place of the man who was asked how he liked the execution of certain pianist, and he said he was in favor of it. Mr. Farwell himself, admitted that community singing is only beginning (although he can already see its finish) and therefore not subject to criticism. He says it is part singing. We admit that it is part singing, but this is all that we can conscientiously admit. Whenever it becomes something more than part singing, then the critics will be ready to give it attention. In the meantime the less attention the critics pay to it, the better it will be for Mr. Farwell, and he really owes the critics a vote of thanks instead of expressing his disappointment at the critics' lack of penetration. However, nevertheless and notwithstanding, Mr. Farwell's objection to critics and



MARION VECKI

The Operatic Baritone Who Scored a Success as Amonasro at the Auditorium Production of Aida, and Who Was Among the Features of the Music Teachers' Convention

all the rest of the 3 per cent who want to earn money so as to be able to eat, the community singing, as expressed at the Exposition Auditorium last Sunday, had the same effect on the 97 per cent that it had on the 3 per cent, for by the end of the Chant the hall was almost empty.

Speaking of the 3 per cent, Mr. Farwell said that Harry Barnhart never asked a cent for all his work in connection with community singing, but was able to raise \$10,000 without asking for it. We take our hat off to Harry. He is a wonder. If we could make \$10,000 without asking for it, we would belong to the 97 per cent, too. But you see we always ask for it, but don't get it. So what are you going to do about it. And yet Mr. Farwell has no sympathy with us poor, misjudged critics. If Mr. Farwell had told us about Harry Barnhart's easy \$10,000 before the banquet, we couldn't have eaten a thing. The shock would have deprived us of our appetite.

All of this is, of course, only meant as good natured fun. We appreciate Mr. Farwell's sincerity regarding the wonderful task of making the people sing. But we do not agree with him in his arraignment of the genuinely musical people who prefer efficiency and thoroughness to crudeness. Community singing and the higher form of music, must always remain separate factors. There must be a certain final aim to be sought by everybody. Every human being works for a reward. If it isn't money, it is success or fame. And as soon as the incentive, in other words the reward, is taken away the ambition is also destroyed, and you practically disrupt the foundation stone of musical education. In his eagerness to help the masses, Mr. Farwell unintentionally does an injustice to the classes.

George Kruger, former President of the San Francisco Music Teachers' Association, spoke impressively about the good work that is being accomplished by Arthur Farwell and Mrs. Sofia Newland Neustadt, and enthusiastically wished the Association all possible good fortune. Marion Vecki, in contrast to Arthur Farwell, took the part of the 3 per cent and effectively showed the necessity of high class music and opera in a community like San Francisco. He said that the city needed an opera house and a home for a symphony orchestra, and he was heartily applauded for his sentiments. He also wanted big choruses encouraged, and oratorios introduced. He furthermore said that it was not necessary any more for pupils to study abroad, for they could get all their musical education at home.

Mrs. Zay Rector Bevitt, of San Diego, entertained the assemblage with a series of witty studio anecdotes. Frank Carrol Giffen aroused prolonged merriment with his humorous description of a music bag. Miss Elizabeth Simpson gave a most realistic idea of how a teachers' convention would look like in the year 2000. And then came the finale, which was begun in a startling manner by Mme. M. Tromboni, who for no reason at all, seemed to start weeping bitterly, and upon being asked

(Continued on Page 8, Column 1)

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MRS. BRIDGE CLOSING STUDIO UNTIL AUGUST

Mrs. A. F. Bridge has closed her studio until August 15th. This busy teacher presented her pupils in three recitals. Many promising voices were heard. Among which are: Miss Elaine Spencer, Miss Irma Harris, Miss Ramona Leonard, Miss Emilie Zaretzky, Miss Ruby McFaul, Miss Anna Nichols, Miss Tillie Meyer, Miss Olga Sievert, Mrs. William Cauby, Miss Frieda Lovedal, Mrs. Humphrey Roberts and Miss Lillie Dale. Miss Jessie Clyde and Mrs. Robert Weis, two artist pupils of Mrs. Bridge, appeared on the programs in duets.

Miss Irma Harris, a gifted pupil of Mrs. A. F. Bridge, gave a recital at the studio of her teacher, June 17th, in a program of French, Italian and English songs. Miss Cordelia Smith, also a pupil of Mrs. Bridge, gave a program, June 14th. She was assisted on this occasion by Mrs. Robert Weis.

LINCOLN BATCHELDER AT GREEK THEATRE

Lincoln S. Batchelder the well known pianist, assisted by E. Harold Dana, baritone, will give the Half Hour of Music at the Greek Theatre, Berkeley, this Sunday afternoon, July 13th, at 3:30 o'clock. The program will be as follows: Morning Hymn (Henschel), Dedication (Franz), Invictus (Huhn), Mr. Dana; Nocturne (Schumann), Etude (Chopin), Mr. Batchelder; Young Warrior (Burleigh, Vale (Russell), Sweet Little Mother (Burleigh), The Vagabond (Thayer), Mr. Dana; Autumn (Moszkowsky), Nocturne for left hand (Scriabine), Cracovienne Fantastique (Paderewski), Mr. Batchelder.

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(Continued from Page 6, Column 3)

by Mr. Chamberlain why this unexpected irrigation which threatened to make a dry banquet wet, Mme. Tromboni then and there accused Mr. Savannah of having insulted her dignity as a singer and a teacher. Mr. Savannah thereupon tried to justify himself for his poor opinion of the profession. And to convict Mr. Savannah of mistaken identity, Mme. Tromboni then introduced a number of soloists who were to show what they had done for humanity. If we remember rightly among these were Miss Helen Colburn Heath, Mrs. Richard Rees, Mme. Tromboni, Mrs. Nellie Strong Stevenson, Mrs. Alice Kellar-Fox, Marion Vecki, and a chorus of charming ladies directed by Frank Carroll Giffin.

There was a gentleman whose name we didn't catch, who played on a one stringed instrument. He made us nervous, for we always imagined what would happen in case his string broke. It was almost midnight before the pleasant assemblage reluctantly began to think of going home. The management of the Fairmont Hotel is entitled to much praise for the splendid service, the excellent banquet and the uniform courtesy extended to the visitors and members throughout the direction of the Convention.

ALFRED METZGER.

A FEW DETACHED CONVENTION NOTES

Who was the pianist to whom, at the Convention reception, a loquacious violinist cried with relief: "Ah, you're not a violinist; I can talk to you?"

Who was the pianist who replied, when asked what the letters M. T. A. meant on the badge he was wearing, Mud Throwers' Association?

The delegates from the Alameda County Association included: Mrs. Lena Carroll Nicholson, Miss Edna Cadwallader, and Gerard Tallandier.

Among the delegates from Los Angeles was Miss Eva Frances Pike. Miss Florine Wenzel, President of the Sacramento Music Teachers' Association, was here to represent the Sacramento County teachers.

San Diego showed up handsomely. It sent the following delegates: Miss Frances MacLeod, Miss Louise Bevitt, Edward Schlossberg, Mrs. Alfreda Beatty Allen, Dr. and Mrs. Herbert H. Farnham, Mr. and Mrs. Wallace E. Moody, Mrs. C. S. Payson and Mr. Flick.

Among the industrious attendants at the Convention was Miss Anna Hurst, of Woodland, Cal. No doubt Miss Hurst will see to it that a teachers' association will be started in her vicinity.

All the delegates were delighted with the excellent showing made in the room set aside for sheet music displays. Ruth Dunbar was in charge of the G. Schirmer exhibit and won many friends by reason of her invariable courtesy and personal charm. Her exhibit was exceedingly varied and complete and attracted many teachers. Mrs. Dunbar is in charge of the sheet music department in Los Angeles. This was formerly F. W. Heffelfinger's place in the George Birkel Company music store.

Sherman, Clay & Co., had a splendid display, which was partly in charge of Mr. McPealey and partly in the care of Mr. Little. It contained an array of all kinds of publications, special attention being paid to the latest works, and attracted much attention because of its exhaustiveness and tasteful arrangement. Mr. Little and Mr. McPealey knew practically everybody and their presence was much appreciated.

Henry Grobe was also represented in a most notable manner. He displayed specially the Arthur P. Schmidt and Clayton F. Summy publications. His department was in charge of Mrs. Pearl Stennett, who proved to be very accommodating and helpful, and who made many friends by reason of her cheerfulness and good nature. Mr. Grobe also turned up several times to look after his intelligently arranged department.

OFFICERS AND COMMITTEES OF ASSOCIATION

Following are the officers and committees of the Music Teachers' Association of California: State Officers and Directors—Mrs. Sofia Neustadt, President; Mr. W. F. Steele, Vice-President; Mr. Samuel Savannah, Treasurer; Mr. Wm. Carruth, Secretary. Directors—Albert F. Conant, San Diego; John C. Manning, San Francisco; George S. McManus, San Francisco.

County Branch Association San Francisco Music Teachers' Association, organized 1912, branch of "The Music Teachers' Association of California." Officers—Arthur Farwell, President; Joseph George Jacobson, Vice-President; Mrs. Alice Kellar-Fox, Secretary; Mrs. A. F. Bridge, Treasurer. Directors—Mr. Pierre Douillet, Mr. Frank Hess, Mr. Julian R. Wayburn. Ninth Annual Convention Guarantors—Mr. L. S. Sherman, Mr. D. S. Stewart, Sherman, Clay Company, Kohler and Chase, The Wiley B. Allen Company, The Baldwin Piano Company, The White House (Raphael Weill & Co.).

Chairmen of the Ninth Convention Committees, July 5th to 9th, 1919, at the Fairmont Hotel, San Francisco, California—Program Committee, Mr. Samuel Savannah; Press and Publicity Committee, Mrs. Alice Kellar-Fox; Financial Committee, Mr. Frank Carroll Giffin; Reception Committee, Miss Helen Colburn Heath; Printing and Program Advertisements, Mme. Ellen Roeckel-Davis; Concert and Recital Committee, Mme. M. Tromboni; Transportation Committee, Mr. H. W. Patrick; Banquet Committee, Mrs. Cecil W. Mark; Credentials Committee, Mrs. Richard Rees; Reception Committee, Miss Helen Colburn Heath, Chairman; Mrs. A. F.

Bridge, Mrs. Henry Bretherick, Mr. Henry Bretherick, Mrs. M. E. Blanchard, Mrs. Marriner-Campbell, Mr. Walter Campbell, Mrs. Sofia Neustadt, Miss Estelle Carpenter, Mr. Pierre Douillet, Mr. Arthur Farwell, Mrs. Alice Kellar-Fox, Miss Lena Frazee, Mr. Frank Hess, Mr. Joseph George Jacobson, Miss Mary Alverta Morse, Mr. H. W. Patrick, Mme. Emilia Tojetti, Mr. Julian R. Wayburn.

Los Angeles Music Teachers' Association, Officers—Mrs. Norton Jamison, President; Mr. W. F. Skeele, Vice-President; Mr. Charles C. Draa, Recording Secretary; Miss Bertha Wilbur, Corresponding Secretary; Mr. Jay Plowe, Treasurer. Committees—Mr. Arthur Perry, Membership; Miss C. Adelaide Trowbridge, Program and Press; Miss Florence Norman-Shaw, Hospitality; Mr. H. D. Mustard, Finance; Mr. C. E. Pemberton, Auditing.

San Diego Music Teachers' Association, Officers—Mrs. Zay Rector Revitt, President; Miss Nell Cave, Vice-President; Mrs. Florence Kelton, Recording Secretary; Miss Ethel Widener, Treasurer; Miss Frances Garland, Corresponding Secretary. Trustees, Mrs. L. L. Rowan, Mrs. H. W. Sharnan, Mr. Wallace Moody.

Redlands, Officers—Miss Lucia W. Smith, President; Miss Annette Cartlidge, Vice-President; Miss Joybell Hatcher, Secretary; Miss H. Grace Eaton, Treasurer. Directors—Mrs. Edith Rounds Smith; Miss Mildred Wheat.

Santa Ana—Miss Sarah A. Gardner, President.

Alameda County Music Teachers' Association, organized 1912. Officers—Wm. Edwin Chamberlain, President; Mrs. Lena Carroll Nicholson, Vice-President; Mrs. Marion Holmes Nash, Treasurer; Cora W. Jenkins, Secretary. Directors—Mme. Sofia Neustadt, Chas. Malory Dutton, Glen H. Woods.

Sacramento. Officers—Miss Florine Wenzel, President; Miss Florence Linthicum, Vice-President; Mrs. C. G. Stever, Secretary-Treasurer. Directors—Mrs. Charles Mering, Miss Minnie Richardson, Miss Elizabeth Sonne, Miss Lillian Rotholtz.

San Jose Music Teachers' Association. Officer—Mr. Walter Kennedy, President; Miss Nella Rogers, Vice-President; Mr. Nicoli De Lorenzo, Treasurer; Mrs. Elizabeth Aten Pugh, Secretary.

Calistoga. Mrs. G. H. Short, President.

Salinas. Mrs. Stella Fitch Campbell, President.

THOMAS V. CATOR INJURED IN SAN JOSE

Thomas Vincent Cator, Jr., was quite severely injured and bruised in an automobile accident in San Jose on the Fourth of July. He was crossing Santa Clara street at First, when an automobile, driven by a man who was inexperienced in the handling of the car, suddenly and silently rounded the corner and struck Mr. Cator with such force as to knock him down, drag him eight feet or so, and hurl him under a street car, which, fortunately, was standing still.

Mr. Cator saved his life by jumping a couple of feet forward the moment he saw the shadow of the machine. As it was his clothes were literally torn to shreds, one knee severely injured and one shoulder hurt, where the fender of the machine struck him as he was falling.

Although the doctor said it would be a number of days before he could get out of bed, and then he would have to use a crutch for a time, Mr. Cator expects to continue the writing of the music to The Soul of Sequoia, which is produced in the California Redwood Park in August by the Sempervivous Club.

Among Mr. Cator's best known published songs are Clorinda Sings, To Ramona, and The Kiss, the last mentioned being the song which was sold by Eleanor de Cisneros, with a kiss to each of forty-three New York bankers for a million dollars worth of Liberty Bonds.

ALBERT SPALDING RETURNS TO AMERICA

After an absence of twenty-one months overseas, Albert Spalding, the distinguished American violinist, has returned to his native United States. When we entered the war, he was the first American artist to enlist and went across with the initial 60,000 men. Spalding entered as a private in the aviation division, and after a brief period in France, was transferred to the Italian front, where he was attached to the public information bureau. This work did not appeal to him as a live young American and he sought work in the actual flying section. At Cento Celle, near Rome, he received his aero training, after winning an observer's brevet in night bombing work with Caproni planes.

His familiarity with the Italian language, gained

through many years' residence in Florence and numerous concert tours, fitted him especially for much propaganda work throughout Italy and he made frequent speeches in many cities. On one occasion he was sent by the American Embassy at Rome to the city of Pesaro as representative of the United States to officiate at the naming of a street after President Wilson.

In a recent interview Mr. Spalding told of interesting meetings with King Victor Emanuel, General Diaz, Marconi, Orlando, Count D'Annunzio and Toscanini. He dined with the King one evening near the Italian front. In recognition for his many services, the Italian government conferred the "Cross of the Crown of Italy" upon Mr. Spalding; this by the way is the highest honor that can be given to a foreign citizen. This coming season Mr. Spalding will resume his concert work.

RICCALY STRING QUARTET GIVES CONCERT

The Riccali String Quartet gave a pleasing program on Sunday afternoon, July 6th, at the Greek Theatre in the presence of a large audience. The following program was heartily appreciated by the pleased listeners: First Violin, Werner Callies; Second Violin, Siegfried



Callies; Viola, Mrs. I. Callies; 'Cello, Mr. R. Callies. Music of the Spheres (A. Rubinstein); Indian War Song (S. Benkman); Minuet in G (L. van Beethoven); (Duo for two violins); Trio in B major (F. Schubert); (Violin, viola and 'cello); Siesta (E. Lawrence); ('Cello solo, accompanied by three strings); Gavotte in old style (F. Gossec); The Beautiful Millers Daughter (a) Declaration of Love, (b) In the Mill (J. Raff).

MARION VECKI RECEIVES PRAISE

Marion Vecki, who appeared as Amonasro in the ill-fated performance of Aida at the Exposition Auditorium on Wednesday evening, July 2d, received well merited commendation in the daily newspapers the day after the performance. Comments on Mr. Vecki's singing were as follows:

Marion Vecki, baritone, as Amonasro in "Aida," July 2, 1919.

Marion Vecki made a manly Amonasro and his voice rang out clear and true.—S. F. Call, July 3rd, 1919.

Marion Vecki, as Amonasro, the Ethiopian king, was splendid in voice and stage presence.—S. F. Bulletin, July 3, 1919.

Marion Vecki gave a virile interpretation of Aida's father.—S. F. Chronicle, July 3, 1919.

EDWARD SCHLOSSBERG, PIANIST

One of the most interesting events of the coming Music Teachers' Convention will be the playing of Edward Schlossberg, of San Diego. A pupil of Thilo Becker, of Los Angeles, and a specialist in modern compositions, the young pianist has recently made his bid for recognition among the leading pianists of the country. The San Diego Union says (in part): The outstanding features of his playing are his unusual depth of feeling, his sweep and enthusiasm in interpretation, and the magnetic manner in which he holds his audience.

The San Diego Tribune: Never in the history of the club house has there been so large a crowd for any event, and the enthusiasm with which the entire program was received by the audience, which had waited patiently for more than half an hour while on effort was made to secure extra seats for the overflow crowd, attested to the appreciation of the pianist.

Leopold Godowsky, World-Famed Pianist,

Says: I HAVE seen the theoretical work of Mr. Julius Gold and also have had several conversations with him. I am convinced that he is an exceptionally able theorist, with a great deal of knowledge and original ideas, having specialized in the revolutionary principles of Bernhard Ziehn. I consider Mr. Gold an authority on that subject. * * * [Quoted from a testimonial to Julius Gold, dated at Belvedere, California, November 16, 1918.]

Julius Gold, Theorist, San Francisco

Residence: 166 Twentieth Ave.

Phone Pacific 5518

NEW YORK FROUD OF JUILLIARD BEQUEST

Largest Musical Subsidy Ever Given in America.
Several California Heirs. Conductor Polacco
Marries Edith Mason, His Favorite Prima
Donna. Caruso May Have an Irish Rival.

New York, July 6.—You no doubt learned by telegraph about the will of A. D. Juilliard, the merchant, which bequeaths the residue of his vast estate to further the art of music in America. The Juilliard Musical Foundation created by the terms of the will may have at its disposal as much as \$20,000,000—the largest gift ever left for music in this country. In addition to bequests of about \$5,000,000, divided among relatives and friends, there was another \$700,000, for distribution among seven institutions, educational and philanthropic.

In commenting upon the record-breaking gift to music of Mr. Juilliard's residuary estate, which may amount to \$20,000,000, The Sun said editorially:

The late Augustus D. Juilliard, distinguished citizen of New York, great merchant and devoted patron of music, has provided in his will the means to establish a great musical foundation in his name which shall prove a suitable subsidy in this city for the education of students of music and the general advancement of the musical art.

The general scope of the Juilliard Musical Foundation, as stated in the will, is "to aid all worthy students of music in securing complete and adequate musical education, either at appropriate institutions now in existence, or hereafter to be created, or from appropriate instructors here or abroad; to arrange for, and give without profit to it, musical entertainments, concerts and recitals of a character appropriate for the education and entertainment of the general public in the musical arts and to aid the Metropolitan Opera Company in the city of New York, for the purpose of assisting it in the production of opera."

"During his lifetime Mr. Juilliard was closely identified with the Metropolitan Opera House, and always took deep interest in musical matters in general; hence his action in providing for such a Foundation is not a matter of surprise, yet the benefaction is so large and important that it must meet with the profound admiration and gratitude of all music lovers in this city full of music lovers as a splendid constructive work in building up the artistic quality of New York's popular education.

"It is highly gratifying that true knowledge of music is to be so generously encouraged here. Even the most ignorant persons who go to concerts or the opera are thus in a position to gain a worthier knowledge of the divine art which transports them far beyond the range of their present intelligence. To the musicians of the town Mr. Juilliard's benefaction will seem a pledge that New York is not to sink permanently in the slough of ignorance, stupidity and jazz."

It is too early yet to outline what will be the first thing the Foundation does for music. Frederick A. Juilliard, the nephew, gets the largest individual bequest, more than \$3,000,000, and is made the principal trustee. Among the \$2,000,000 distributed to various relatives is \$100,000 to the decedent's brother, Charles F. Juilliard, of Santa Rosa, California. Two nieces, Florence M. Dorsey, of Los Angeles, and Isabelle J. McDonald, of Santa Rosa, get \$10,000 each outright and about one-tenth of the income from \$100,000 for life.

Mortimer L. Hall, of Pasadena, Cal., and A. Juilliard Hall, of Pasadena, Cal., all grandnephews, \$25,000 each. Lewis L. Juilliard, a nephew, is to receive the income for life from a trust fund of \$100,000, the principal of which is to go upon his death to Isabelle J. McDonald of Santa Rosa. Thus California relatives of this great patron of music get nearly \$300,000.

Ottor H. Kahn, chairman of the Metropolitan Opera Company, one of the organizations designed as a beneficiary of the fund, said of the Juilliard bequest:

"The Juilliard Musical Foundation is worthy of the man who conceived and made it—one of the most high minded and public spirited, as he was one of the wisest, kindest and most unassuming men that it was ever my privilege to come in contact with.

"The value of this bequest is not measured by its splendid munificence. Its worth is greatly enhanced by its significance and example.

"The generosity displayed by our men of wealth toward universities, scientific and religious foundations, hospitals, etc., has long been the envy and admiration of Europe. But to the immensely large and important field of art relatively scant attention has thus far been given by such men except in the matter of legacies to museums.

"What he has done for musical art in New York others may, and probably will, do in other cities. What he has done for music, others, it is greatly to be hoped, will do for the arts of painting, sculpture, acting and so forth."

The first of the series of fifty-six outdoor concerts was given in the Lewisohn Stadium last Monday night, nearly every seat was occupied, and many auditors were standing. Manager Ernest Henkel estimated the crowd at nine thousand. It was a cosmopolitan audience, ranging from the barber who talks grand opera as he cuts your hair to the holder of a season box at the Metropolitan. Music was furnished by the Stadium Symphony Orchestra, conducted by Arnold Volpe. This orchestra has been recruited from the Metropolitan, Philharmonic and the New York Symphony Orchestra. The soloist on the opening evening was Rosa Ponselle, soprano of the Metropolitan, who was assisted in her last number by the Metropolitan Opera chorus.

Giorgio Polacco, for two seasons chief conductor of Italian operas for the Metropolitan Opera Company,

known here and abroad as a musician of great talent, was married last Sunday night at Allenhurst, N. J., to Edith Mason, American lyric soprano, who sang in several roles in the Metropolitan a few seasons ago. Immediately after the ceremony they left for Colorado Springs, Col., where they will spend their honeymoon at the home of the bride's mother.

The marriage was the third for Mrs. Polacco. Before she started upon her musical career she was married in St. Louis, before she had reached the age of twenty. Divorce followed this marriage, and about five years ago, just prior to her engagement at the Metropolitan, she, in Paris, became the wife of Normand Mason, a New York artist.

Mr. Polacco and Miss Mason left the Metropolitan Opera Company year before last and have appeared together in opera in Havana and Mexico City.

The bridegroom is a native Italian and conducted opera in Italy and South America prior to coming to the United States. He recently conducted the Chicago Opera Company here.

In 1905 he conducted at the Tivoli in San Francisco when Tetrazzini was a member of the company. When Toscanini decided to remain in Italy in 1915 and carry on war work there, Polacco was made chief conductor at the Metropolitan. He filled this position for two seasons, resigning in the fall of 1917 on account of "the unsettled condition of his private affairs." He went to



Values Frederick W. Vanderpool
Smilin' Through Arthur A. Penn
I Did Not Know Frederick W. Vanderpool
Sorter Miss You Clay Smith
The Magic of Your Eyes Arthur A. Penn

Are Being Sung by

CECIL FANNING

BARITONE

NOW TOURING PACIFIC COAST



Mexico, where he conducted opera at the National Theatre in Mexico City. New Yorkers saw him again in the early part of 1919 when he came here with the Chicago Opera Company and conducted the performances of the Loreley and Madame Butterfly at the Lexington.

Frieda Hempel, the prima donna, was sued last week for \$8,400 by Victor Winton, as President and Treasurer of the Winton & Livingston Company, theatrical booking agents. According to the complaint, the singer made an oral agreement August 25, 1918, to sing in a series of concerts to be arranged by Mr. Winton after the close of the Metropolitan Opera season. Mr. Winton agreed to pay her fifteen per cent of the receipts, the complaint asserts. He alleges that after singing at six concerts, for each of which she obtained \$1,000, she broke the contract. Mr. Winton contends he would have earned \$3,400 if Miss Hempel had not broken the contract.

No doubt due to the presence here of Eamon de Valera, president of the unrecognized Irish republic, announcement is made that Chauncey Olcott, under arrangements just completed, will tune up his Celtic tenor for the next two years under the management of A. L. Erlanger. For this enterprise, which he will undertake apart from Marc Klaw, Mr. Erlanger is stirring up for the public early next season a spectacular revival of Macushla, the play by Rida Johnston Young, in which Mr. Olcott will have a chance to introduce plenty of ballads.

Thomas Burke is the name of a new tenor acclaimed by the British press and public as another Caruso. He sprang into fame the other night at the opening of the Covent Garden opera season, when, with Mme. Melba, he appeared in "La Boheme." Mr. Burke was born of Irish parents in Lancashire, where he still is interested in pig farming. At St. Joseph's School in Leigh, where he was educated, he was taught music by the Jesuit fathers. Later he studied in Italy under Ernesto Colli. Gavin Dhu High.

MISS ROSALIE HAUSMAN BACK FROM NEW YORK

Miss Rosalie Hausman, the young San Francisco composer, who has met with such brilliant success in New York during the last year, is in San Francisco on a visit to her mother. She will remain for a few months and expects to return East in October. Miss Hausman has the satisfaction of having conquered for herself an enviable position as composer in the musical world of the metropolis, which means America, for it is the center of all activities. Distinguished artists have included her work on their programs, and leading publishing houses, among them G. Schirmer and the Boston Music Company have thought them of sufficient merit to give them immediate attention. Since Miss Hausman's songs have been on sale at the music houses they have proved the good judgment of the publishers for their sale has been successful beyond even the fondest anticipations. Miss Hausman, as well as her publishers, deserve to be heartily congratulated.

From what is evident in the various musical and daily papers that have commented on Miss Hausman's songs they are charged with fine sentiment, are written in craftsmanlike and skillful style, possess melody and occasionally, although bordering in the ultra modern, give a singer the opportunity to exploit his individual art. The words are invariably well chosen and the composer has succeeded in keeping the music religiously within the spirit of the words. In Musical America of April 6th, of this year, we find the following review on these songs of Miss Hausman's: Taps, Tara Bindu, The Look, The Rim of the Moon.

Rosalie Housman is a new name to many of us, but the four songs listed above reveal the fact that it is a name that we must remember. Here is a young woman who has a very unconventional way of expressing herself, and has also something unconventional to say. The method of expression commands respect, as does the matter given forth. * * * "Miss Hausman has managed the piano part (it is not a mere accompaniment in any sense) skillfully and has colored it with taste and appreciation of her poem," says Musical American of Tara Bindu, which it considers the best of the songs mentioned.

While in New York Miss Hausman has been studying with Walter Henry Rothwell. The Pacific Coast Musical Review will publish a review of her songs in a future issue.

ELEANOR C. DREW'S PUPILS RECITALS

The following two piano recitals were given by pupils of Eleanor C. Drew, at her studio 4076 Seventeenth street, on Wednesday and Saturday evenings, June 25th and 28th:

Wednesday, June 25th. Part I—(a) An Old Song (Presser), (b) Melodie (Thome), Lavitta Levy; (a) Prelude, A major (Chopin), (b) Don Juan Minuet (Mozart), (c) Berceuse (Iljinsky), Ruth Mannel; (a) Swedish Serenade (Ole Olson), (b) Barchetta (Nevin), (c) Le Secret (Gautier), Olga Olson; (a) Minuet (Boccherini), (b) Mazurka, No. 2 (Godard), Evelyn Alkalay; (a) The Flatterer (Chaminade), (b) The Two Skylarks (Leschetitzky), Blanche Turner; (a) Nocturne, E flat (Chopin), (b) Scherzo, B minor (Mendelssohn), (c) Valse Op. 64, No. 1 (Chopin), Sybil Graves; (a) Liebestraum (Liszt), (b) Six Variations (Beethoven), (c) Rustle of Spring (Sinding), Beatrice Breining; (a) Nocturne, F sharp (Chopin), (b) Hark, Hark, The Lark (Schubert-Liszt), Viola Kennedy; (a) Turkish March from The Ruins of Athens (Beethoven-Rubinstein), (b) Etude Op. 25, No. 9 (Chopin), (c) Sextette from Lucia (for left hand alone) (Leschetitzky), Helen Turner; Concerto, G minor—1st Movement (Mendelssohn), Frances Kelly and Ruth Brouillet; (a) Barcarolle, G minor (Rubinstein), (b) Toccata (Paradies), (c) Prelude C sharp minor (Rachmaninoff), Evelyn Cullinane; (a) Kammerlied Ostrow (Rubinstein), (b) Valse, E minor (Chopin), (c) Fantasie Impromptu, Op. 66 (Chopin), Ruth Brouillet; (a) Nocturne, G major (Chopin), (b) Ballade, A flat (Chopin), Frances Kelly.

Saturday, June 28th. Part I—(a) An Old Melody (Hitz), (b) Minuet (Haydn), (c) A Merry Hornpipe Milton Levy; (a) Minuet (Paderewski), Ruth Pullen; (a) Scarf Dance (Chaminade), (b) Spring Showers (Fink), Katherine Drew; (a) Consolation (Mendelssohn), (b) A Shepherd's Tale (Nevin), (c) Valse Op. 69, No. 1 (Chopin), Fay Breining; (a) Minuet G (Beethoven), (b) The Rosary (Nevin), (c) The Bubbling Spring (Rive King), Winifred Batkin; (a) Berceuse from "Jocelyn" (Godard), Marion Graves; (a) Romance to the Evening Star (Wagner-Liszt), (b) Mazurka, No. 4 (Godard), Sara Levy; Part II—(a) Norwegian Bridal Procession (Grieg), (b) Valse G flat (Chopin), (c) Morceau en Forme d'Etude (Wollenhaupt), Viva Drew; (a) Nocturne, B minor (Schumann), (b) Rigoletto Fantasia (Verdi-Liszt), Esther McCann; (a) Duo, A Wedding Day at Trolldhaugen (Grieg), Kathleen Russell and Dolores McMurtry; (a) If I Were a Bird (Henselt), (b) Valse Brillante, A flat (Chopin), Clement Kennedy; (a) Gondola Etude (Henselt), (b) Prelude, C sharp minor (Rachmaninoff), (c) Hungarian Dance, No. 7 (Brahms), Dolores McMurtry; (a) Intermezzo (Cyril Scott), (b) Etude D flat (Liszt), (c) Rhapsodie, G minor (Brahms), Kathleen Russell.

PATRIOTIC MELODRAMA AT ORPHEUM

The Orpheum bill for next week will shatter all vaudeville records. Taylor Granville and Laura Pierpont, two of the most gifted and popular legitimate stars appearing in vaudeville, will head the new show in the big patriotic melodrama "An American Ace," which has been adapted for vaudeville by Mr. Granville from Lincoln J. Carter's four act play. An entire baggage car is required for the transportation of the scenic effects and outside of the players in the cast, a stage full of electricians and mechanics are necessary for its presentation. It makes a strong patriotic appeal and really performs a mission. The accomplishments of the Yankee aviator cannot help but inspire American youth and these are the days of do or die. Among the thrilling and realistic sensations in the play are the Aero-plane Battle in the Clouds; The Boys Going Over the Top; The Fight at the Cathedral; The Bombarding of the Village and the Explosion of the Aero Bomb; The Ace Outwitting the German Spy and the most wonderful trench scene ever produced on a stage. Mr. Granville will appear as Lieutenant Phil Drake and Miss Pierpont as Muriel Dandoy. They will have the support of the biggest company ever assembled for a vaudeville production. The American Ace has proved the greatest sensation of the past vaudeville season in the East, where the critics were unanimous in declaring it the most perfect, pretentious and absorbingly interesting drama ever witnessed in vaudeville and one which makes an appeal no loyal American can resist.

Eddie Janis and Rene Chaplow will introduce their new oddity "Music Hath Charms." Of course there is considerable difference of opinion as to which sort of music is the most charming. Mr. Janis argues for the classical and Miss Chaplow for rag and both demonstrate their work. Mr. Janis, with a violin, is a positive musical treat and Miss Chaplow is a splendid delineator of character types. Clever and delightful are her song impersonations of movie stars. Harry Hines, a San Francisco boy, who some years ago left this city to try his fortune in the East, returns home bringing with him the reputation of being one of the funniest, cleverest and most amusing monologists in vaudeville. The Three Jahns are expert equilibrists, who bring to this country a splendid reputation gained in the European music halls for sensational daring, novelty and ability. Dave Ferguson and Company, in "The Rounder of Old Broadway"; Espe and Dutton and Percy Brosson and Winnie Baldwin in "An Egyptian Frolic" and Nellie V. Nichols and the Hearst Weekly Motion Pictures will be the other acts.

MRS. JESSIE DEAN MOORE'S PUPILS RECITAL

Mrs. Jessie Dean Moore presented some of her vocal pupils in a Recital Tuesday evening, June 24, 1919, 8 o'clock p. m., at the Overseas Club, 2025 Durant street, Berkeley, Cal. The program was as follows: Part Song—Spring's Awakening (Spross), Miss Alyce Martyn. Mrs. J. W. Porter, Mrs. W. S. Watkins, Miss Jessie Harry, J. W. Porter, Dr. Chas. B. Bennette, Leslie Quick; Angels Serenade (Braga), Invocation (D'Hardelot), And Yet (Hathaway), Miss Marion Gartner, Violin obligato by Mr. Lourain Tallman; Wait (D'Hardelot), Cheer Up (Coverley), Spring's a Lovely Ladye (Elliot), Miss Marie C. Adamina; On the Shore (Neidlinger), My Laddie (Pierre Morin), Miss Jessie Harry; Spring Song (Mendelssohn), Mrs. P. H. Treleaven; Orientale (Cui), Salut D'Amour (Elgar), Dance from Henry VIII (Edward German), Mr. Louraine Tallman, violin, accompanied by Mrs. Edith Gossard; Je dis que ne m'empourvante (from Carmen) (Bizet), Faites lui mes vœux (from Faust) (Gounod), Miss Marion Gartner; Roberto, o tu che adoro (from Roberto il Diavolo) (Meyerbeer), Mrs. J. W. Porter; Ah, fors e lui (from La Traviata) (Verdi), Will o' the Wisp, Serenade (Spouse), Miss Alyce Martyn; Part Song, The Old Folks (Sheridan), Miss Ruby Moore, Accompanist.

Harry Tierney and Joe McCarthy are at a camp in the Adirondacks, writing numbers for a forthcoming musical comedy.

Miss Ruth Deyo, New York pianist, when on her way to Springfield, Mass., to appear in a concert with Caruso in one of his last American appearances this season, was injured as she was leaving a Pullman car near Housatonic. The door slammed on her left hand. Her little finger was caught between her door and the casing, and its tip end was nearly severed. Miss Deyo was taken to the House of Mercy Hospital in Pittsfield, where an operation was performed. She is expected to regain perfect use of the finger, although it will be six weeks or more before she can play again. Her engagement in Springfield and all other engagements for the spring had to be cancelled.

IOWA MUSIC FIRM MUST ANSWER

Alleging fraudulent schemes, devices and practices and false representations in the interstate sale of talking machines and records known as "Masterphone" machines and records, the Federal Trade Commission has served formal complaint of unfair competition against the Boston Piano & Music Company, Iowa City, Iowa.

Among other misrepresentations, the complaint alleges, travelling salesmen of the concern assured prospective purchasers that dealers are abandoning the sale of Victor, Edison and other standard talking machines and engaging in the sale of "Masterphone" machines; state that purchasers will be given the exclusive rights for their respective territories; that the company will conduct an advertising campaign that will in itself sell the machines for the purchaser; and that the salesman will return and lend his personal aid in a selling campaign. The concern was cited to make answer before the Commission in Washington, July 21st.

FAIRMONT AND PALACE PROGRAMS

Rainbow Lane, in the Fairmont Hotel, is proud in the possession of Pearl Loweree, announced on the program as the American Chanteuse, a San Francisco girl, who is bound to create a sensation in wider fields. The man who wrote of Chemically Pure Los Angeles, saw her the other night and was moved to write over a column about her, in the course of which he said:

"Pearl is far from being a jazz-girl of the quotidian fry. She is a jazz-girl de luxe—a super-jazz girl. And yet there is nothing sophisticated about her. She is supremely natural, like a happy, rollicking girl, unaware that she is being watched. She projects the very spirit of radiant and unconscious youth, and in her every movement there is a primitive abandon which belongs to an older and freer and more innocent age. Furthermore, nothing seems to have been omitted from her equipment. She has youth, beauty, vitality, a good voice, blonde hair, green eyes, high insteps, a benumbing smile, and what dramatic critics term 'personality.' Without this so-called 'personality' beauty becomes a hissing and a mocking and singing sounds like a larynx in distress."

Pearl has an able partner in Henry Busse, who, according to the same writer, "seduces the cornet; he woos it and wheedles it; he astounds and staggers it; he thrills and inflames it; he attacks it and overcomes it." These entertainers, along with Vanda Hoof, in her nature dances, and other clever people, make Rainbow Lane a delightful place to spend the evening and tables for the dinner de luxe are in demand every night except Sunday.

Director Rudy Seiger announces Senora Louisa Silva, a grand operatic contralto, as the soloist of this Sunday evening's Lobby Concert, when his orchestra will present a peculiarly pleasing program of popular and classical selections.

Senora Luisa Silva, well-known as a grand operatic contralto, will be the vocalist of the Lobby Concert at the Fairmont Hotel this Sunday evening at 8:45 o'clock. Accompanied by Senorina Paquita Garcia, she will sing the following numbers: Cry of Rachel (Salter); Primitives qui commence, from Samson et Delila (Saint-Saens); Calm as the Night (Bohm); (a) Wedding Bells (Woodford-Finden); (b) Till I Wake (Woodford-Finden); Voi lo sapete, from Cavalleria Rusticana (Mascagni). The orchestral portion of the program, under the direction of Rudy Seiger, is as follows: Grand Selection, Il Trovatore (Verdi); Serenata (Macheta); (a) Violin Solo, with harp accompaniment, By the Brook (Boisdeffre); (b) Violin solo, with organ accompaniment; Melodie (Ole Bull), Rudy Seiger and James R. Gallet; Tango D'Oro (Rudy Seiger); Rhapsodie (Mascagni).

Compositions of authors ranging from George M. Cohan to Tschafkowsky will be played at the concert in the Palm Room of the Palace Hotel this Sunday evening, when the augmented orchestra under the direction of Rudy Seiger, will give the following program: March, The Free Lance (Sousa); Reverie, Extase (Ganne); Waltz, The Skaters (Waldteufel); Suite, From the South (Nicode), (a) A Legend from La Provence, (b) Moorish Dance Song, (c) In the Tavern; Marche Slav (Tschafkowsky); Selections from The Royal Vagabond (George M. Cohan); Fantasia, Lucia di Lammermoor (Donizetti); Violin Solo (Selected), Rudy Seiger; Overture, Maritana (Wallace); Hymn of Liberty (Shafter Howard).

PACIFIC CONSERVATORY PROGRAMS

The Class of 1919 of the Conservatory of Music, College of the Pacific, San Jose, gave a Senior Recital, on Thursday evening, June 5th, and the June Commencement Concert with orchestra and assisting alumnae, on Monday evening, June 9th. The Senior Class consisted of piano, Mildred Lorene Murphy, Wilma D. Sherman; voice, Frances Warren Haynes; composition, Guchi Ishikawa; graduates in public school music with state certificate, secondary grade: Gladys Marie Fox, Frances Warren Haynes, Bluebell Eloyse Fulton, Ruth Lloyd, and Marion Merritt. The programs were as follows:

Senior recital, Thursday evening, June 5th—Six Variations, Op. 36 (Beethoven), Miss Mildred L. Murphy; Faithful Johnnie (Beethoven), The Ocean Tramp (Winter Watts), Down of Night (Leonid Nikolayef), Miss Frances Haynes; The Brook (Guchi Ishikawa), played by Miss Wilma Sherman; Japanese Dance (Guchi Ishikawa), played by Miss Mildred Murphy; Prelude, from the Suite Bergamasque (Debussy), Clair de lune (Debussy), Two Humoresques (Grieg), Miss Wilma Sherman; The Bonald (Edouard Lalo), The Hour of Dreaming (Reynald Hahn), To One Unknown (John Alden Carpenter), Will o' the Wisp (Charles Gilbert Spross), Miss Frances Haynes; Carneval Mignonne (Edouard Schuett), I Love Thee (Grieg), Promenade (Vincent D'Indy), En Automne (Moritz Moszkowsky), Miss Mildred Murphy; Concerto in C minor (Otto Malling), Miss Wilma Sherman (Orchestral part played at second piano by Dean W. D. Allen).

Annual commencement concert, Monday evening, June 9th—Aria, Dost Thou Know that Sweet Land? (Mignon) (Thomas), Mrs. Cora Fackrell Collar, '04; Concerto in C minor, Op. 37, for piano and orchestra (Beethoven), (first movement), Miss Bozena Kalais '18; Symphonie in D minor, Op. 42 (Gulmanti), (for organ and orchestra), Miss Alice Conklin, B. M., '18; Concerto in G minor, Op. 22 (Camille St. Saens), for piano and orchestra Miss Frances Martin, '17; Aria, My Heart at Thy Sweet Voice (from Samson and Dalilah) (St. Saens), Miss Frances Haynes, '19; Concerto in E flat, for two pianos and orchestra (Mozart), Allegro Miss Mildred Murphy, '19, Miss Wilma Sherman, '19. Orchestra under direction of Dean W. D. Allen.

IDA HJERLEID-SHELLEY'S STUDIO RECITALS

Several enjoyable studio recitals were given by students of Miss Ida Hjerleid-Shelley at her Sacramento studio, 1215 Twentieth street, during the month of May. We take pleasure in quoting the following extracts from the Sacramento paper:

Miss La Verne Waters, assisted by Miss Andria McKim, pupils of Miss Ida Hjerleid-Shelley, gave a piano recital Thursday evening, May 15, at the studio. Miss Waters, a talented young high school girl from Roseville, showed marked ability and originality of interpretation in the various numbers of the interesting program, which follows: Three-part Invention No. 7 (Bach), Etude No. 18, with second piano part (Cramer), Voeglein (Little Bird) (Grieg), Erotick (Love Song) (Grieg), (Saint-Saens), La Verne Waters, Andria McKim; The White Peacock (by request) (Griffes), The Cascade (Pauer), Rhapsody No. 11 (Liszt).

Mrs. Jay March Fetters, pupil of Miss Ida Hjerleid-Shelley, gave a studio musicale on Thursday evening, May 22nd, which was attended by an appreciative audience. Mrs. Fetters is very talented and delighted all with the artistic rendition of her solos and her accurate and sympathetic playing of the duets with Miss Shelley. The program follows: Romance with variations for two pianos (Grieg) Miss Hjerleid-Shelley, Mrs. J. M. Fetters. Piano solos—Liebestraum (Love's Dream) No. 3, (Liszt); By the Meadow Brook, (MacDowell), Mrs. Jay March Fetters; Valse from Eugene Onegin (Tschafkowsky), two pianos, Miss Hjerleid-Shelley, Mrs. J. M. Fetters; Encore Gondoliers, two pianos (Reinecke).

Still another very enjoyable piano recital took place Thursday evening, May 29th, at the studio of Miss Ida Hjerleid-Shelley, when her pupil, Miss Andria McKim, charmed all with her artistic performance of the varied and difficult selection on the program. Miss McKim was ably assisted by Miss Marie Lamb in a duo for two pianos. The program was as follows: Concerto G minor, first movement (Mendelssohn); orchestral accompaniment on second piano, Cortège et Air de Danse (Debussy); The Brownies (Korngold); Silver Spring Caprice; due, Barcarolle, two pianos (Schytte) Marie Lamb and Andria McKim; Rhapsody No. XIII (Liszt).

Miss Shelley's pupils will give their annual piano recital in the Tuesday clubhouse on the evening of June 26th, when the public is cordially invited.

Several of the pupils of Miss Ida Hjerleid-Shelley, their ages ranging from 11 to 13 years, were heard in an interesting recital on Friday evening, May 9th. The solos were all played from memory and with a precision and musical interpretation quite rare in such young students. The program follows: Duet, Village Rondo (Dennee), Dorothy Arata, Thelma Ferguson; Sonatina No. 6 with 2nd piano (Clementi), In Blossom Time (Weiser), Dorothy Will; The Chimes (Friml), Thelma Ferguson; Duo, Barcarolle, 2 pianos (Wachs), Dorothy Will, Dorothy Bradley; Chord Study (Lemoine), Valse Badinerie (Horvath), Dorothy Arata; Sonatina No. 1 with 2nd piano (Kohlak), Valsette (Borowski), Dorothy Bradley; Serenade (Victor Herbert), Polish Dance (Pieczonka), Dorothy Will; Quartet, Minuet 2 pianos (Aletter), Dorothy Arata, Evelyn Maier, Thelma Ferguson, Ruth Weisman; Flower Song (Lange), Floridiana (Melnik), Dorothy Bradley; Etude Op. 105 No. 1 with 2nd piano (Burgmüller), Watchman's Song (Grieg), Thelma Ferguson; Magnolia (Davies), Rosetta, Mazurka (Krentzlin), Dorothy Arata; Duet, Tarentelle (Giese),

READING OF SHANEWIS IN CHICAGO STUDIO

The following interesting article from the Chicago Music News about a reading of Charles Wakefield Cadman's Shanewis will undoubtedly be interesting to our many readers in California, where Mr. Cadman is now making his home:

Harry T. Polk, pianist, will assist his sister, Miss Gertrude Polk, reader, in an opera-recital of Cadman's "Shanewis" in the Letitia Barnum Hall, Fine Arts Building, Friday evening, June 13, at 8 o'clock. These young artists have been very successful in this opera-recital work, having given "Madame Butterfly" and "The Girl of the Golden West" before many musical clubs, as well as filling numerous engagements in concert and drawing room work in Illinois, Indiana, Ohio, Michigan and Missouri.

The interpretation of the music-drama, as presented by them, is a new departure into the entertainment field, combining educational value with an exposition of the opera as a whole in a manner which, in its enjoyment, is adequate to a real opera performance. Miss Polk impersonates the entire cast of characters, giving to each the exact lines and action of the play, to the piano transcription of the original orchestral score. Thus the spoken words and music alternate with each other in certain episodes, and then again are combined so as to bring out more forcibly the meaning of the action or scene to be described.

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Anil Deer, whose studio is always the scene of great activity and whose students are making such an excellent showing whenever they appear, is spending a well earned vacation in the Yosemite Valley. She will be gone altogether about three weeks, and will be back in her studio the end of this month.

Miss Grace Gardner, the excellent soprano soloist, will be soloist during the month of July, taking the place of the regular soprano who is ill, at the Presbyterian Church, Sacramento street and Van Ness avenue. Miss Gardner will sing during the morning and evening services on Sundays. Mr. Fleischner is organist at this church.

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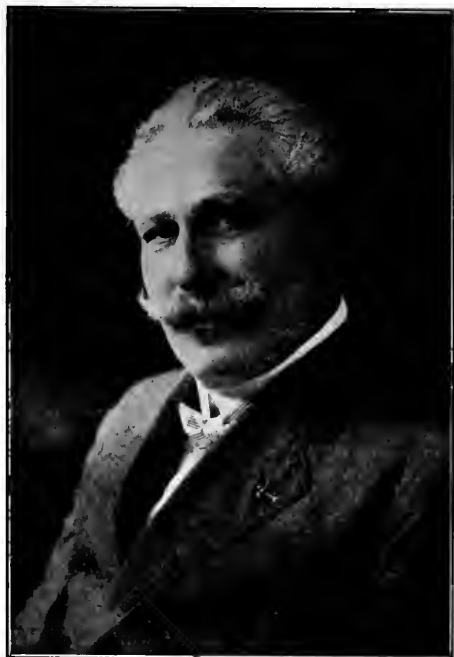
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VOL. XXXVI. No. 16 SAN FRANCISCO, SATURDAY, JULY 19, 1919. PRICE 10 CENTS

MIDSUMMER MUSIC OF BOHEMIA REVEALS SKILL OF DOMENICO BRESCIA

The 1919 Grove Play Entitled "Life," Was Written by Harry Leon Wilson, the Incidental Music Being Composed by Domenico Brescia, a Master of Theory and Composition—Wallace A. Sabin's, "The Twilight of the Kings," Ulderico Marcelli's "Water Colors," and Edwin B. Lemare's "Cremation of Care," Music Also Found Favor

By ALFRED METZGER

The annual concert of the Midsummer Music of Bohemia was given by the Bohemian Club at the Tivoli Opera House on Thursday afternoon, July 10th. As usual the theatre was crowded with members and friends of this famous organization, and the excellence of the program was mirrored in the evident pleasure which the applauding audience derived from the performance. The orchestra consisted of sixty-seven excellent musicians with A. Argiewicz as concert master, and W. Oesterreicher, orchestral manager of the San Francisco Symphony Orchestra, was entrusted with the responsible task of selecting the personnel of the orchestra. That he justified the confidence reposed in him may be judged from the list of musicians appended to this article.

As is customary at these annual events of considerable musical importance, the first part of the program contained compositions by Bohemians who have been entrusted with previous midsummer music. On this occasion the 1918 Grove Play entitled, "The Twilight of the Gods," composed by Wallace A. Sabin, had first place on the program. Two instrumental numbers and

graceful andante effect, and the latter by reason of its fervid rhythmic and passionate abandon. Mr. Marcelli, on this occasion, has strengthened his position as one of California's notable music masters.

The music from the Cremation of Care, a ceremony following the presentation of the Grove Play, on the last day of the Jinks, had hitherto not occupied a place on the annual concert program. The innovation was, however, welcomed by everybody. Edwin B. Lemare wrote the music for this ceremony this year, and he acquitted himself honorably. Two numbers were presented, entitled, Sleep May Be Gracious (quartet) and When Song is Merry (tenor solo). There were also parts of these extracts which were interpreted by a double quartet. Mr. Lemare seemed to follow the example set by writers of sacred music, and part songs, securing a deliberate emphasis in accentuation and quite an effective warmth and richness in vocal scoring. Somehow it seemed to us as if the tenor solo was rather slow in tempo in comparison to its title. However, Antoine de Vally gave it an artistic, as well as vocally, delightful interpretation. The double quartet, which interpreted these extracts, consisted of: Antoine de Vally, Charles Bulotti, Easton Kent, E. J. Cardinall, Austin W. Sperry, E. Leslie Taylor, M. G. Jeffress and H. L. Perry.

The fourth number on the program consisted of truly realistic and impressive views of the Grove and Grove Play of 1919, from photographs by Gabriel Moulin. This concluded the first part of the program.

The entire second part of the program was devoted to "Life," the Grove Play of 1919, to which Domenico Brescia has written the music. Unlike previous Grove plays this year's spectacle was not confined to the operatic form of composition. Rather, it represented a drama with incidental music, and for this reason Mr. Brescia had an opportunity to give free vent to his musical thoughts, being practically unhampered by the restrictions of lyrics. Being a musician of a decidedly serious trend of mind he naturally fell into the symphonic treatment of orchestral expression, and anyone familiar with this school of composition must admit that Mr. Brescia has accomplished something really worth while. Being music dependent upon inspiration rather than descriptive rules, the incidental music written by Mr. Brescia is devoid of programmatic angularity. It is graceful, easily flowing and rhythmically inspiring. The so-called preamble is particularly artistic, for it escapes the cut and dried form of so-called overtures, and assumes the form of an introductory movement to a symphonic suite. However, it does not pretend to stand entirely by itself, for it reveals occasional glimpses of that which is to follow, and so early in the production acquaints us with themes which later are introduced to us in regular form.

As may be gathered from the very intelligent synopsis written by Mr. Brescia, the composition follows the spirit of the story, hence a series of themes are introduced that portray incidents and characters, but Mr. Brescia has so ingeniously woven these themes into musical thoughts that they form an entity by themselves and represent orchestral music of the purest type. We would like to hear some of this music at one of our symphony concerts next season. The Preamble was followed by the Chant of Annunciation which was sung with excellent modulation and in delightful vocal art by Charles Bulotti, assisted by a chorus. Then followed three dances, entitled, Seedsmen Dance, Flower Dance and Fruits Dance. Mr. Brescia here displayed both versatility and his ingenuity by giving each of these dances—all written in waltz form—a special character. He succeeded in avoiding any musical "cheapness," and nevertheless retained melody and rhythmic undulation. The finale and chorus forms a splendid climax to this exquisite work. Mr. Brescia surely merited the spontaneous ovation that rewarded him for his brilliant effort.

The orchestra, which, by the way, needed a little more rehearsing, consisted in the main of some of the best material among the musicians in San Francisco, and the following list speaks for itself: First Violins—A. Argiewicz, W. Taria, L. W. Ford, N. Firestone, G. Kreshover, J. Willard, P. Marino, W. Lind, H. Koenig, F. Cardona, R. A. Holt, R. Ruiz. Second Violins—E. J. Rossett, J. A. Paterson, L. Arnouts, L. B. Reynolds, W. Manchester, R. Hadden, S. Sadowski, F. Carter, Violas—L. Rovinsky, C. Heinsen, A. Stephan, H. Wismer, B. Puri, N. J. Dziurzynski. Cellos—A. Weiss, B. Colletti, E. B. Hibbard, W. Valalpando, R. Kirs, G.

Demetrio. Basses—J. Lahann, L. J. Previali, J. W. Kerr, S. Greene, E. Jones, J. Cruft. Harp—K. Attl. Celesta—J. A. Tibbits. Flutes—W. Oesterreicher, L. Newbauer, P. Panella. Clarinettes—H. B. Randall, C. Hazlett, G. Longmuir. Oboes—V. Schipillitti, A. Lombardi, A. Plemenik. Bassoons—E. Kubitschek, E. B. La Haye, H. Koth. Horns—W. Hornig, E. F. Huske, E. Bergholtz, R. Rocco. Trumpets—A. Arriola, C. Baier, O. Kegel. Trombones—H. F. Beitel, O. E. Clark, H. Bellman. Tuba—J. Crozier. Tympanies—G. Wagner. Percussion—E. A. Nolting, R. Wagner, J. Sinai.

Richard M. Hotaling again acted as a sort of master of ceremonies on this occasion, reading the synopsis and explaining the incidents with that impressive declamatory style which has made him so many admirers. He also interspersed his reading with occasional sparks of wit causing repeated bursts of laughter among his hearers. When it comes to introducing artists and composers Mr. Hotaling is past master in the art of "throwing the bull," which does not mean that we disagree with him in his estimate of the excellent musicians whose cause he so ably espoused.



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MUNICIPAL ORGAN RECITAL

Edwin H. Lemare, official city organist, has the following melodious program for his organ recital Sunday night at the Exposition Auditorium, commencing at 8:30 o'clock: The Minster Bells (Wheeldon); Romance in D flat (Lemare); Andante Cantabile (from Fifth Symphony) (Tchaikowsky); Concert Overture in C major (Hollins). Mary Pasmore, violinist, of the well known musical Pasmore family of San Francisco, will appear at the recital, with her sister, Suzanne Pasmore, as piano accompanist, and will play the Granados-Kreisler Spanish Dance, Schubert's Ave Maria, and Wieniawski's Scherzo Tarantelle.

STRACCIARI COMING AT LAST

After a number of announcements which had to be cancelled on account of the superabundance of demand on his time in the East, Riccardo Stracciari, the great baritone, will positively visit California next season. Manager Selby C. Oppenheimer having secured the signature of the distinguished singer to a contract calling for a coast tour next April.

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CLARENCE URMY—San Jose Mercury Herald

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EIGHTEENTH YEAR

Musical Education of the Child

Talks Given Before Music Teachers'
Association of the State of California

By CORA W. JENKINS

Perhaps before no body of people in the world is the subject of teaching so difficult to expound as before a gathering of teachers. They know the limitations, they know the boundaries mostly self inflicted, they know the aspirations and disillusionments. What then can one tell them? What can one say that will prove to be at least an inspiration for the moment? We all know the meaning of education; to develop from within, but in our eagerness to fulfill our mission, how many of us fall short of true teaching by pouring in, from without.

Naturally you say, it is imperative, it is forced upon you by the exactions of the parents; they are paying you for the time and you are expected to give the largest return for the money. But it is only the largest return for a few months or a few years—then comes the deadly standstill we have too often experience. What is the remedy? The early consistent education, the very early consistent and continuous education of the child and of the parents.

Now, I never mean the mother, only when I say the parents, I mean the mother and the father. All other business moves by co-operation and the business of being parents should never resolve itself monarchy-wise into a single educational ruler, the mother, or a single financial ruler, the father. It should be unified, a co-operative ruling, and it should be your task to electrify that home, to turn on the switch, so to speak, that will light every room in that house, when you enter it as an educator. In other words, you then become the ruler and the members of the household your humble subjects.

The only single ruler I believe in, is the Music Teacher, and you prove your position by your authority. Entirely by our own attitude towards life do we measure the return of the world's attitude towards us. To illustrate: We have the usual number of noisy children in our block. We have a terraced lawn. That lawn carefully manured and watered looks good to us; it also looks good to our neighbor's children. A dozen times a week the youngsters are ordered to stop rolling down, or up or over; to take their kiddie kars and go home; to go home and stay home.

One day when I was myself coming home to peace and quiet, to stay home, I saw a joyous band of four-year-olds camping on the terrace. With determined footstep I walked toward them and with clear enunciation and unmistakable meaning, delivered my message of evacuation.

This was war time remember. Most of the children began to run helter skelter; one little boy stood his ground, eyed me with tremendous interest, and said: "Are you the Kaiser?" Then he took to his heels, so did I, for I could not stand that title even if I had earned it.

Now, what is the process, or difference in process, by which education moves, whether from without or within. In the first place you tell all you know, in the second, by subtle means, the student is led to tell all he knows. In the first you force him to express an interest in he things you like, in the second you study your child and begin to develop the power of thinking from his own tastes, choices and characteristics.

Music is a demonstrable science. When it is purely a science of mechanical reproduction, brought to even the highest degree of polished perfection of tone, speed or interpretation, it may be broken like a reed at a moment's notice.

For example: if you destroy the habit of repetition of muscular motion, called practice, in a few weeks or a few years, you no longer play. The skill by which you achieved your mark, commanded attention, having been lost, the piano is closed, the violin put away, the flute

WASHINGTON MUSIC TEACHERS' DISCUSS COMMUNITY SINGING

Aggressive Woman Symphony Conductor Condemns So Called Popular Music While Community Song Leader Defends His Cause Vigorously—Critic Assures Teachers That Community Singing Does Not Interfere With Their Work—On the Contrary It Creates New Students

By WALTER ANTHONY

Seattle, July 6, 1919.
A touch of asperity livened the proceedings of the extra session of the State Music Teachers' Association in this city. The convention is just over and though inclusive only of teachers of western Washington, it may be regarded as fairly representative of the entire north-west, so far as music teachers are concerned.

The differences of opinion were a trifle more than merely civil—or a trifle less—and related to Community Singing.

Mme. Engberg, of Bellingham, and Francis Russell, of the War Department, were the representatives of the belligerents.

Now, Mme. Engberg is a woman of pluck, enterprise, confidence and poise. She has done something that closely approaches the miraculous. In far-off Bellingham she has established, maintained and directed a symphony orchestra which, though it doesn't claim to be the finest in the land, does insist upon serious recognition as a worthy, competent organization, capable of giving real symphony. There are eighty instrumentalists in it, under Mme. Engberg's baton, and the audiences it attracts to its concerts invariably cram the Bellingham theatre, which, incidentally, is a modern structure of class A quality and architectural pretentiousness. It is a real theatre, and much too large for everything it stages except the symphony concerts and political mass meetings. To Mme. Engberg's pluck, perseverance and ability, not to say initiative, is due this northwestern phenomenon of a thriving symphony orchestra.

Francis Russell recently came to town to assume his share in the work of making this community vocal. It is from the ranks of the song directors of Uncle Sam that he comes, a vigorous, fighting man, with the directing finesse of a college yell leader, the musical training of an excellent theorist, the experience of a frontman and the "pep" of a Billy Sunday.

Mme. Engberg burst the bomb when she said that she didn't believe any good was to come of this movement called "community singing." She declared herself opposed to it, feeling sure, she said, that its tendencies were downward towards the cheapening of music and the lowering of the standards of good art. Her attitude was that of an aristocrat in tone, at least she was "for" the aristocracy of art, but for the music that was provided the multitude to sing, she had the finest contempt.

Then up spoke Francis Russell. There developed a

in a dusty cupboard. Contrast this kind of proficient and I by no means belittle the power of technical control, contrast this kind of proficiency with efficiency of a musical education developed from within.

The psychology of the child is a study of wonderful, unexplored and unsounded depths. Each life enfolds unknown possibilities. We are only all alike after we are grown up and wear hats of a season or coats of a mode or live in a row of houses. But when we are children, oh, the delicious differences, the delicate tracery of individuality, the charm of being, if you only know it, the only baby in the world. And I am convinced that the preservation of that individuality as parents, guardians and teachers, is the making of a new world in all educational lines and very especially in the Science of Music.

To be concrete, I believe that from the very beginning at four and a half or five or six years of age, the child should be permitted to express its own ideas in music, to tell its own stories in music, to read not only as he progresses the literature of Gurliitt, of Mozart, of Beethoven and reproduce, with the teacher's interpretation, but by consciously developing the power of thinking for himself, to make a song about a bird, that even a bird would know was a song about itself. To make a rippling river that would not even suggest a march, except perchance, to bridge across it.

When the child adds to the correct use of tools, and his hands are his tools merely, the imagination of his childhood play, the embryo of genius to the astonishment of the parents, who thought him an ordinary child, is permitted expression. If this be fostered, and true music education includes, as all study of language must include, the ability to read, write and spell in that language, you have provided the child with that in addition to technical proficiency.

Perception of tone as the expression of idea; perception of tone color as the expression of imagination; perception of the relationship of tones in melodic lines, by which he tells his story; of harmonic lines upon which he threads his fancy as an embroiderer his needle.

The world needs new ideas; there is just as much need for new music, new songs, new studies, new poems, new symphonies, as though we lived in the 17th instead of the 20th, century.

Who is to give all this to the world? The children of to-day or to-morrow. They are the composers and the interpreters of the future, just as we are the educators of the past and present.

Who is to hear it all, to use it all, to ornament the home, the town, the state with fresh, ingenious ideas? The children.

nice difference of opinion. He did not "score" the music teachers and the studio workers for their "offishness" in the matter of community singing, but he did imply some uncomplimentary things and ended by insisting that if anything is to be done towards the general elevation of musical taste among the masses, it will have to be accomplished by beginning on the level where the people are already resting their "musical ideals." You can't begin with Debussy nor with Ravel. You've got to begin, he said, with what the people understand, and having begun there, you have to lead them upwards by degrees adjusted to their capacity for progress. The tendency of studio workers to look upon his work with the air of superiority made him tired, and he hoped to see the day when the so called "high-brow" would step down from his lofty perch long enough to give the poor devils of the masses a little assistance.

It seems to this writer that the matter is very simple. The teachers, many of them, are fearful that this wholesale public instruction will interfere with their business, whereas the contrary will prove the case. Anything that excites interest in music and general attention to it, will work to the advantage of the entire profession. Community singing will unquestionably develop pupils for studio refinements. There can be no general musical culture in this great land of ours until the general public sings, or at least knows music intimately. That good music springs upward from the masses is proven in the biographies of its masters who come straight from the people to minister to them with their comforting solace of great art.

The general impression among the teachers that participated in the convention, was that the encounter cleared the air and paved the way for a better understanding between the professional musician and the teacher on the one side, and the song leaders and community workers on the other. At least that is the way it is working out here. Both Francis Russell, from the war department, and Howell Isaac, song leader brought here by the Y. M. C. A., are working together, co-operating in spreading music among the workers in industrial and commercial circles. The larger stores, and the big plants, steel and shipbuilding, are entering into the spirit of the service and while "Over There" is at present the top song in grade quality, it will prove an inspiring beginning, I believe, to that upward tendency that follows on the systematic study of anything from art to finance.

If you study the child and from the keenest observation of that child's temperament and individuality, begin your process of development, correlating his music study, with his public school studies, you will have, by the time the high school is reached, a plastic recipient with highly developed thought forces and power of concentration.

It has been proven so necessary that the uninterrupted study of music continue through the high school period, that teachers all over the land are uniting in an effort to have music accredited as an outside study. In many cities in the United States plans have been formulated and are being successfully carried out giving music an equal recognition with any language.

This is the day and age of vocational education. Every boy or girl entering high school is given the opportunity, nay, urged to group his studies towards a possible future. So essential is this, so vital, that the issue is not, shall music be accredited, but what is the best plan for operating successfully.

The next speaker, Mr. Wilson, Superintendent of Public Instruction, Berkeley, California, will address you from the School Man's point of view.

You perceive we are not working alone. The business of music education, like that of being fathers and mothers, is co-operative, and the strongest co-operation we can have is with that wonderful body of people, the school teachers.

PERCY A. R. DOW'S ACTIVITY

Ten choral concerts and vocal recitals in the six weeks since May 11, in addition to the teaching of a large studio clientele, is a remarkable amount of public activity for one man. Yet such is the record of that well known and successful pedagogue and chorus director, Percy A. R. Dow, of Oakland.

It becomes the more significant when it is considered that Mr. Dow's vocal classes are conducted in four different studios, located in San Francisco, Oakland, Stockton and Sacramento, in which, during the present season, nearly one hundred different voices have been under his tutelage. Many of these are church and concert soloists, known for their musicianship as well as vocal ability.

The scope of Mr. Dow's choral activities is equally wide with that of his studios. He is director of the Cecilia Choral Clubs of Oakland and Stockton, fifty women's voices in each; of the Schubert Club of Sacramento, comprising over one hundred mixed voices, and of the First Baptist Choir, Berkeley.

RACHMANINOFF GUEST OF SIR HENRY HEYMAN

Eminent Russian Composer-Pianist Eulogized at Delightful Luncheon Given in the Red Room of the Palace Hotel

Sergei Rachmaninoff, Russia's greatest composer, was the guest of honor at an elaborate and delightful luncheon in the Red Room of the Bohemian Club on Friday, July 11, the host being that exponent of splendid hospitality, Sir Henry Heyman.

Sir Henry's luncheons and dinners have made "Red Room history" in Bohemia, and this latest effort was one of the most charmingly successful of all.

There were several features which made the occasion unusually memorable. Our great California poet, George Sterling, read a sonnet written for the occasion in honor of the guest of honor. A cartoon embodying in a clever and original manner, the spirit of the affair, was signed by all the guests, and presented to the great pianist-composer. And a courtesy card for three months was extended to him by Warren S. Palmer, president of the club, who stated that this marked privilege had been given at the request of Sir Henry.

The big oval table in the Red Room was set for thirty guests, and was tastefully decorated with American Beauties by George E. Holl, a young San Francisco artist, who has just returned from France after fourteen months' service as a sergeant in the Camouflage.

"I am exceedingly happy," said Sir Henry Heyman, when his guests were assembled, "to find myself surrounded by so many good friends, and I take great pleasure in greeting you all with a most cordial welcome. But to my distinguished guest of honor I beg to extend the very heartiest welcome of which I am capable.

"I am indeed fortunate and happy beyond expression in being permitted to enjoy the privilege and honor of showing a bit of hospitality, and paying homage, slight as it may be, to you, Mr. Rachmaninoff, whom the entire world has already, long ago, not only recognized and proclaimed as one of its greatest musicians, but also crowned with the Laurels of Genius.

"My friends, assembled here to-day, rejoice with me in having you with us, and we all deeply appreciate your genial company. And now, good friends, I beg of you all to rise, lift your glasses, and join with me in drinking to the continued good health, happiness and welfare of the great master musician, Sergei Vessilievich Rachmaninoff!"

President Palmer thereupon welcomed Mr. Rachmaninoff to Bohemia, concluding a very graceful speech by presenting the three months' membership card.

"Great minds in many ages," said Mr. Palmer, "have endeavored to give the world a universal language, but to-day, as throughout the ages, there is but one mode of expression which all can understand, and that is music. You, Mr. Rachmaninoff, speak that universal language, and you speak it to the universal heart of mankind."

George Sterling read, with great effect, the following exquisite sonnet, which made a profound impression:

TO RACHMANINOFF

As one who dreamt might hear in choral flight
A seraph chanting of eternal things,
And with melodious, aeolian wings,
Sowing with silver the transmuted night—
Even as such a one we feel the might
And marvel of your deep inspirations;
We stand as one to whom the darkness brings
Mysterious music from a starry height.

In your vast chords are met our wildest dreams—
All memories of beauty and all gleams
Of loveliness that yet shall haunt the heart.
You echo, as no voice since Time began,
And earthly wings essayed the heavens of Art,
The mourning of archangels and of man.

Edward F. O'Day, in a humorous vein, declared his willingness to use what influence he had to make Mr. Rachmaninoff personally acquainted with "the great composers of America," naming among these Irving Berlin, Al Jolson and George Cohan. He warned the guest of honor that a Rachmaninoff would be at considerable disadvantage in such distinguished company through his never having written jazz music!

"Nevertheless," he said, "you have your compensations. After all, it is something to have composed operas, symphonies and songs which will still delight the great soul of humanity when most of the music of to-day is as dead and forgotten as the love ditties of Babylon."

Alfred Hertz, the noted conductor, spoke of the profound admiration all musicians have for the compositions of the guest of honor.

Richard M. Hotaling, one of Bohemia's most graceful speakers, spoke as a layman who loved music.

"I am like a little lame boy who couldn't keep up with the rest of the children of Hamelin Town that day they followed the Pied Piper, and so the gate which opened into the wondrous Land of Music was closed ere he arrived. And yet, Mr. Rachmaninoff, your music is not for musicians only, for it speaks to emotions in the untutored breast as well as the initiates of the world of music. We, too, can worship in that temple of harmony where you are high priest."

Sir Henry selected Joseph S. Thompson to present the autographed cartoon to Mr. Rachmaninoff. This cartoon was the joint work of two of Bohemia's great artists, Pedro J. Lemos and L. P. Latimer, and proved a delightful surprise to the guest of honor, who admired it greatly.

"An affair of this sort," said Mr. Thompson, addressing the guest of honor, "delightful as it is, can be no novelty to you. To the rest of us, however, it is a great event, and one we shall never forget—the opportunity to do honor to one whom the whole world acclaims."

Charles Bulotti rendered, beautifully, an aria by Tosti, and Austin W. Sperry sang, in exquisite voice,

Cadman's "Land of the Sky Blue Water." Harris C. Allen accompanied the singers in his usual sympathetic manner.

Edward Schlossberg, a talented young pianist from San Diego, played one of his own compositions and won a special encomium from Mr. Rachmaninoff.

The guests of Sir Henry, at this memorable luncheon were: Sergei Rachmaninoff, Warren S. Palmer, William H. Crocker, Judge Max C. Sloss, Alfred Holman, Ira S. Lillick, Fred L. Berry, Robert C. Newell, Pierre Douillet, Charles Bulotti, Harris C. Allen, Austin W. Sperry, Albert Elkus, Edward Schlossberg, Richard M. Hotaling, Domenico Brescia, Horace Britt, Edward H. Benjamin, Arthur Farwell, George Sterling, William H. Smith, Jr., Edward F. Schneider, Edward F. O'Day, John B. Farish, J. B. Levison, E. D. Beylard, Alfred Hertz, John D. McKee and Joseph S. Thompson.

Before the conclusion of the luncheon, Sir Henry asked his guests to drink a toast to all of those absent friends who were prevented from being present to meet his guest of honor, but especially named Vanderlynn Stow (since, unfortunately, passed away), Frank P. Deering, who had departed for the Orient, Charles K. Field and William Sproule.

MISS HARRIET BENNETT SCORES SUCCESS

The Blue Room of Hotel Oakland was the setting of an informal musicale last Thursday evening, when Miss Ida M. Ross invited a number of the well known artists to hear Miss Harriett Bennett, a young soprano of much promise, in a varied program. Miss Bennett, who is a pupil of her aunt, Madame Louise Brehany, is the daughter of Mr. and Mrs. Ira Bennett, formerly of Fresno, but now of San Francisco. She possesses a beautiful voice of unusual range, splendid timbre and perfect tone and this, combined with a natural talent for music, acting and languages, gifted with a fine mentality, natural grace and poise, gifts to a singer which elevate music to the language of the soul, bespeak a wondrous artistry, which, now awakening in the girl, shall be shed in scintillating gleams of splendor and beauty by the woman. Her interpretations of arias and other difficult readings, vibrant with a fine emotional quality, pleasing style and pure diction, elicited much comment from her critical auditors, who, with one voice, predicted a wonderful career ahead of her. Her middle register is like a piece of dark velvet, possess-

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ing all the full rich qualities of a contralto, yet her tones in the higher register lack neither power nor color.

Another pleasant feature of the evening was the presence of Earl Towner, composer of a number of brilliant songs, and one opera, "The Red Record." These works have attracted much attention from the music world, and Miss Bennett sang a number of them during the evening; also excerpts from "The Red Record," with Mr. Towner at the piano. Madame Johanna Kristoffy-Onesti, the famous grand opera star, was the guest of honor. Another visiting artist was Mrs. Margaret Hughes, just returned from a transcontinental concert tour, and she received a warm welcome home, from her admiring friends.

The list of guests included Madame Johanna Kristoffy, Madame Irene Belle Le Noir, Madame Louise Brehany, Mrs. Margaret Hughes, Mrs. J. Rollin Fitch, Mr. and Mrs. Earl Towner and Mr. Daniel Popovitch, of Fresno; Mr. and Mrs. Eddie Brehany, of Minneapolis, Minn.; Mrs. Ira Bennett, Miss Harriett Bennett, Madame Segalli, Misses Emma Davis, Martha Southwell, Stella Smith, Edith Calnen, Francis McKent, Messrs. Howard Pratt, W. B. Bancroft, J. Rollin Fitch, Emil Chute, E. Powell.

A POST-WAR SONG

Since the days of "Spoon River Anthology" we are becoming accustomed to dead people telling us how they had lived and how they came to die. The poem "An American Ace," by James Church Alford, consists of the questions of a narrator put to the ghost of a birdman killed in Belgium in the early part of the war, and the replies of the "ace" as to the manner of his death. The questions and answers become more significant and emotional to the end, when the ace intimates that if he had turned traitor he might have been released, but for only answer he "bade them straightway go to hell!" The poem has been set to music as a dramatic scene for baritone, chorus and orchestra, by Frederick Stevenson of Los Angeles. It is dedicated to Clifford Lott,

well known baritone of that city, and was sung by him at one of the regular symphony concerts of the Los Angeles Symphony last season. It is to be sung in Chicago by Theo Karle (in form transposed for tenor) next season, under the direction of Harrison Wild, with the assistance of the Apollo Club. The music is for the most part in the form of free recitative, until the entrance of a hymn of peace toward the end, when a more lyrical quality is introduced. The final word of defiance is directed to be shouted in anger and derision instead of sung. The song offers unusual opportunities to singers with a dramatic sense, and will undoubtedly make its way with them. "An American Ace," published by Wilford Music Company, Blanchard Hall, Los Angeles, California. Price, 75 cents net.

G. B. E.

L. E. BEHYMER EXPLAINS ORCHESTRA PLANS

Issues Statement to the Musical Public of Los Angeles In Which He Sets Forth the Purpose and Scope of the Philharmonic Orchestra

By L. E. BEHYMER

I have been so besieged personally, by telephone and through the mail, in the past ten days, for a statement appropos to the present so-called "Symphony War," that I feel in duty bound to the public of Los Angeles and vicinity, which has so long supported the best in music, to offer a statement of facts from the Philharmonic Symphony Orchestra's point of view.

When the announcement was made some time ago that G. Allan Hancock, F. W. Blanchard, W. I. Hollingsworth, W. J. Dodd, and Clifford Lott had withdrawn from the Board of Directors of the Los Angeles Symphony and that internal dissension had arisen which was rending the Board, there was every reason to believe from public comment that the time was opportune for the establishing of a new organization with a sufficient endowment for five years to assure a symphony orchestra which would compare favorably with others of the East, which have made their respective cities famous at home and abroad.

W. A. Clark, Jr., a man of broad culture, academically and musically, an intellectual with perspective and desire to bring to the general public of his favorite city something which would not only afford them supreme pleasure and relaxation but prove an educative force for the younger generation and a tremendous advertisement for Los Angeles, offered to give personally, \$100,000 a year for the period of five years for the maintenance of a permanent symphony orchestra.

This sum, with various other amounts which were voluntarily subscribed, assured an organization in which each player was to be paid a salary commensurate with his talents and in full consideration of the high cost of living, securing in return the entire time of the finest talent available. This eliminated at one stroke the necessity of any of the orchestra men having to wear themselves out by holding down two or three positions at once in order to make a decent wage. It provided for daily rehearsals so vitally necessary for the establishment of the ensemble which distinguishes the great orchestras from the near great.

It provided for the purchasing of a library which would include, in addition to the standard classics, the modern writings from the pens of the great French, Italian, American and Russian contemporary composers. The financial provisioning of this very necessary asset alone entailed the spending of a small fortune. Many of the most desirable works are no longer imported and have been secured from Eastern orchestras only through their personal friendship and keen interest in the project as outlined by Mr. Clark.

Gossip has intimated, and I am glad of this opportunity to verify it, that an Eastern conductor will be engaged. This is in no degree a reflection upon the resident talent available for this post, but the old adage that "a prophet is not without honor save in his own country," is especially applicable to this particular case. I am not at the moment at liberty to announce the name, but it is very gratifying to be able to say that it will be an American, and is now a choice between two equally distinguished, able men, either one of whom will be an asset to the Pacific Coast in general and Los Angeles and vicinity in particular.

With the twelve pairs of symphony concerts announced internationally famous soloists will be presented, these representing both the vocal and instrumental favorites of the music world.

With the ten so-called "popular concerts" in a large measure the resident artists will be given opportunity as soloists, thus exploiting the talent available in Southern California, much of which has brought very considerable credit to the Southland.

Announcement has already been made of the twelve specially arranged programs for the high school, elementary and intermediate grade pupils. These programs will be conducted in the same manner as that originated by Walter Damorsch and first exploited under my management, during his Los Angeles engagement eight years ago.

The season will be closed with a May Festival of three or four days, which will equal in scope that of any presented in the famous festivals of the East.

I have been asked "Why this fight between the two organizations?" I do not consider it a fight exactly, as the last word will be spoken by the public, which reads as it runs, and chooses as it pleases where the greatest artistic or financial value is afforded. Mr. Clark and his associates in all good faith combined to present to the Southwest a symphony orchestra which would be worthy of exploitation, one which in personnel, programs and conductor, would bring reclamation to Los Angeles. They are still of the same mind, believing that the values they are offering and the fairness in which they present them will appeal to the great general public.

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GRACE LA RUE AT THE ORPHEUM

Grace La Rue, who will head the Orpheum bill next week, is one of vaudeville's greatest and most popular stars. She is an artist to the tips of her fingers and an international favorite. Miss La Rue possesses the voice of a prima donna and the histrionic ability of a dramatic star. These two qualifications form a combination which together with her ingratiating personality justify her ancient rural station agent and a drug fiend. Miss Wills Rue brings with her new songs, and most delightful entertainment may be anticipated from her efforts.

Jack Clifford and Miriam Wills will present their inimitable skit, "At Jasper Junction," in which Mr. Clifford displays his marvelous versatility by impersonating an ancient rural station agent and a drug fiend. Miss Wills assists him most materially and is in pleasant evidence as the live passenger in a dead town. Deiro, the original master of the piano-accordion, is one of the most popular stars on the Orpheum Circuit. For his coming engagement he announces an entirely new program, which has been selected to suit the popular taste.

Theodore Bekoff, who for six years was a member of the Imperial ballet, Petrograd, will appear in character and classical dances. He will have the assistance of Sofia Scherer and Lorraine Marie Wise, terpsichoreans of splendid reputation. Bekoff comes from a famous dancing family. He was the dancing partner of Adelaide Genée in London and later toured America with her.

Harry Hines will let loose in a new monologue; Eddie Janis and Renee Chaplow will vary the numbers in their delightful musical act, "Music Hath Charms." The Jahns will perform marvelous equilibristic feats and Taylor Grantville and Laura Pierpont will repeat their tremendous success in the thrilling patriotic melodrama.

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A MUSICAL BLUE BIRD FOR CITY OF NEW YORK

Metropolitan Opera House Secures its Composer from Opera Comique of Paris—Columbia University Concerts Prove Popular—St. Thomas Church Starts Choir School

New York, July 13.—Maeterlinck's "The Blue Bird," set to music by Albert Wolff and called "L'Oiseau Bleu," is to be produced for the first time anywhere in the world by General Manager Gatti-Casazza at the Metropolitan Opera House as early as possible next November. Maybe it will be the opening opera for the season. Albert Wolff himself will conduct. He has been engaged to take the baton laid down by Pierre Monteux in exchange for that of the Boston Symphony Orchestra. Mr. Wolff is 34 years old; known in Paris as a protegee of Albert Carri. He has acted as assistant director of the Opera Comique in that city for sixteen years and is a composer of vocal scores, but with no "opus" as yet performed. When he comes here in September he will bring the orchestral score of "L'Oiseau Bleu." It has been published in Paris, but not yet imported.

Mme. Raymond Lelauniois will sing the role of Tytyl, which she is now studying in her home in Belgium. Mary Ellis will make her debut in the role of Mytol; Jeanne Gordon, a new contralto, will sing the difficult role of the Fairy; Rothier is cast for Papa Tyl, and Robert Cauzinou for the Dog.

The attitude of Maeterlinck toward this musical version of his famous play differs from the one he held toward the operatic form of "Pelleas et Melisande" and "Monna Vanna." The latter was set to music without his consent and the version of Henri Fevrier was carried into the courts. He quarreled with Debussy over the "Pelleas" score because the composer chose Mary Garden for Melisande instead of Georgette Le Blanc, who then was Maeterlinck's wife. For the opera of "L'Oiseau Bleu" the celebrated writer professes only admiration and delight that at last it is to be brought to life.

The whole Metropolitan Building as well as the heads of the various manufacturing departments are given over to the details of this production. Wilfred Pelletier is annotating the piano score. Boris Anisfeld is painting the scenes; Edward Siedle, technical director, is laying the foundations of what are to be wonderful mechanical effects; painters, carpenters, decorators, costume makers fill the stage and auditorium with their paraphernalia and flow over to the upper floors.

There are so many roles that nearly all the aspiring sopranos of the company will be absorbed by the multifarious parts, although to many of these the composer has allotted but a single phrase of musical declamation. The progression of the opera is like the play, opening with the beginning of the children's dream in the wood-cutter's hut.

The second half of the season of free concerts at Columbia University began last Monday evening with a program of the New York Military Band, Edwin Franko Goldman, conductor. The program was made up entirely of request numbers and included Thomas's Mignon overture, Sibelius Finlandia, Wagner's Lohengrin, Massenet's Meditation from Thais, and other numbers. The soloist was Miss Ella Parlow, a promising young soprano. Other soloists for subsequent concerts were Vincent C. Buono and Ernest S. Williams, cornetists. The concerts are held in the shaded grounds of the university. Shade in the open is a desideratum in these days of daylight saving, when at this time of the summer the crowds begin to assemble for an evening entertainment long before sundown. There are certainly two sides to this daylight saving proposition. You may not notice it on the Pacific Coast, but here in the broiling East most persons on pleasure bent would prefer to have the hot sun go down an hour sooner rather than an hour later than formerly.

St. Thomas' Choir School (connected with the church of that name on Fifth avenue) has twenty boys, from ten to fourteen years old. These have been recruited from all parts of the city and suburbs. Unlike the custom in some choir schools, where only the sons of wealthy parents are received, any boy who has a voice is given a chance. All expenses, including books, are provided, and in some instances even clothing is furnished by the church. The boys receive an education covering from the sixth grade through the first two years of high school, as well as a musical training which would cost them thousands of dollars. Recommendations to the school are made by musicians, principals and others. The boys get paid whenever they sing at funerals, weddings or special occasions. This is the third school of the kind that has been started in New York for the purpose of insuring good choral singing in church.

Gavin Dhu High.

MINNEAPOLIS ORCHESTRA HERE IN SPRING

Wendell Heighton, the energetic manager of the Minneapolis Symphony Orchestra, passed through San Francisco last week, where for several days he was in conference with Manager Selby C. Oppenheimer, arranging a comprehensive state tour for the famous organization that he represents. The Minneapolis players are no strangers to this city, where under the masterful guidance of their famous conductor, Emil Oberhoffer, they have established a symphonic standard that has proven them to be among the greatest symphony orchestras in the world. Oberhoffer, an artist who has arisen from the ranks, stands at the forefront of American conductors, and has always enjoyed the reputation of being an outstanding figure among the "big" conductors of the present day. Most of the famous artists who have played with him, and nearly every singer and instrumentalist of note has enjoyed

that distinction, concede to him the most impressive accompanist under whose baton they have appeared.

Few changes have been made in the organization since their visit here two years ago. Guy Woodward, has succeeded Richard Czerwonky as concert master, and Woodward is known to be one of the most brilliant violinists now devoting his time to orchestra work. H. Buyer-Hane, the famous French 'cellist, occupies the first chair of his instrument, and all the other favorites and famous players are still features of the Minneapolis ensemble. Three special concerts will be given in this city, and the Minneapolis players will appear in a number of suburban points under Oppenheimer's management. They will arrive here in early February, and will be accompanied by soloists of international fame.

CLASSES TO TRAIN SONG LEADERS

Free classes to train men and women of all walks of life to become song leaders in churches, schools and various organizations, will be opened at the San Francisco Y. M. C. A., at 220 Golden Gate avenue, on Tuesday, July 15. The instruction will be in charge of Robert E. Clark, music director of the International Committee of the Y. M. C. A., who has come to San Francisco to launch a movement of neighborhood singing such as he has started successfully in New York and other large eastern cities. Clark is the man who introduced marching songs and company singing in the Army.

The class will meet on Tuesday and Friday evenings in the Y. M. C. A. building at 220 Golden Gate avenue and will continue until August 8. The class is open to all men and women who are interested in the work. Besides training those who will assist him in his neighborhood singing movement, he will train, free, men and women of churches, schools, clubs, and other bodies, who are desirous of introducing or leading mass singing in their organizations.

"TEA FOR THREE" AT THE CURRAN THEATRE

Beginning Sunday night, July 20th, the Curran Theatre offers one of the most important and interesting attractions to be seen in San Francisco this season, "Tea for Three," a comedy in three acts written by Roi Cooper Megrue, author of "It Pays to Advertise," "Seven Chances" and other popular plays. The piece, which is under the direction of Selwyn and Company, is described as one of the most delightful dramatic novelties the present season has produced. The program heralds it as "an angle on the triangle"—but an angle viewed from an entirely new and unique perspective. The average conventional triangular play is a thing to be shunned, but in "Tea for Three" a happy combination of a delicate problem, a sympathetic understanding of everyday human faults and an abundant supply of hearty and wholesome fun has been effected. From a literary standpoint Mr. Megrue's play has been compared favorably with the products of such master craftsmen as Shaw, Pinero, Wilde. It has been said that "Tea for Three" contains enough witty dialogue to savor half a dozen plays. It is certain that there is not a dull moment nor a stale bit of humor in the entire three acts. Acting of an unusually high order is contributed by Arthur Byron, known for his excellent work in "The Boomerang" a season or two ago and in previous plays; by Frederick Perfly, a leading man of much renown; and by Elsa Ryan, popular in "Peg o' My Heart," and the British recruiting play, "Out There." Other roles are well taken by competent players. The production is the same seen at the Maxine Elliott Theatre, New York, for the past twelve months, having been sent across the continent especially for the engagement in this city. It is a very artistic one and particularly suited to the original and unique situations created by Mr. Megrue.

FAIRMONT AND PALACE HOTEL PROGRAMS

Notwithstanding the fact that a goodly portion of the population is sojourning at the seaside, Yosemite Valley and summer resorts generally, Rainbow Lane in the Fairmont Hotel continues to be the nightly Mecca of a large number of pleasure seekers who enjoy a good dinner well served, a dance between courses, and a bright entertainment that lasts from seven o'clock until one. In addition to the diners, many after-theatre parties drop in, enjoy a glass of cider, ginger ale, malted milk or loganberry punch, and marvel at the snappiness of Pearl Loweree, the "American Chanteuse," whose "Jazz" numbers are the talk of the town. Assisted by Henry Busse, the cornetist, who is the despair of all other players of the instrument in the country, Pearl gives a succession of specialties that are absolutely unique and original and gives the onlooker a species of intoxication that takes the place of that provided by the late lamented John Barleycorn. Rudy Seiger, director of music and entertainment for the Linnard hotels, hopes to retain the young San Franciscan for a long time; but already the eyes of vaudeville magnates have looked upon her, and it is feared that she will be captured for the "big time." Vanda Hoof, whose beautiful nature dances continue to create a sensation, is another of the many bright features of Rainbow Lane.

Marion Veckl, the well-known San Francisco baritone who recently returned from New York, will be the vocal soloist of the Lobby Concert at the Fairmont Hotel this Sunday evening at 8:45 o'clock. Accompanied by Amy Peterson Veckl he will sing the following numbers: Aria from Masked Ball (Verdi); My Love, It Is Green (Brahms); Le Manoir de Rosamond (Dupre); Alger-le-soir (Fourdrain); Ye Moaning Mountains (Vanderpoole); Sing to Me, Sing (Homer); Morning (Rach-

maninoff); Love Must Be (Ganz). The orchestral portion of the program, under the direction of Rudy Seiger, will be as follows: Grand Selection, Rigoletto (Verdi); Cavatina (Bohm); Prelude to Herodiade (Massenet); Violin Solo (Selected), Rudy Seiger; Sizilietta (Blon).

Rudy Seiger will be the soloist of the concert in the Palm Room of the Palace Hotel which he will direct this Sunday evening at seven o'clock. A varied and interesting program includes the following: March, Thunder and Blazes (Lucik); Suite, Three Songs from Elliland (Fillitz); Valse des Blondes (Ganne); Overture, Mirelle (Gounod); Selection, H. M. S. Pinafore (Sullivan); Grand Opera Selection, La Paloma (Yradier); Violin Solo (Selected), Rudy Seiger; Selection from Oh! Look! (Carroll).

Gossip About Musical People

Geraldine Farrar, the distinguished prima donna soprano of the Metropolitan Opera House, was a visitor at the Palace Hotel this week, prior to moving to Burlingame, where she is one of the star attractions in a moving picture play which is being enacted in the vicinity of the Kohl residence. It seems San Francisco and surrounding territory is becoming quite a favorite spot with the large moving picture companies.

Mrs. Margaret Hughes, the exceedingly artistic pianist and accompanist, who has just returned from a ten-weeks' tour of the Orpheum, as accompanist to Rubini, the violinist, is busy being entertained by her innumerable friends who are all glad to see her again. As already stated in these columns, Mrs. Hughes scored quite a brilliant success, and we could do no better than quote Ashton Stevens, who said in the Chicago Herald-Examiner: "I looked in at the Majestic Theatre yesterday and thought I saw Jan Rubini, the young Swede violinist, playing himself purple in the face. A closer examination told me that Mr. Rubini was posed in a violet spotlight, and the program offered the further explanation that Mr. Rubini himself is author of the stage and light effects. This fiddling Belasco is kinder to Margaret Hughes than to himself. She sits at the piano under the untutored illumination of a tall lamp, a Grecian picture in grace, whiteness and beauty. And how thrillingly she accompanies him. There are rose leaves and radium in the unself seeking magic of her touch."

Mme. Virginia Pierce Rovere, the well known soprano and teacher, is spending her vacation at her country home, La Boheme, on the Russian River, where she has a studio, and three of her pupils are summering, continuing their lessons, namely, Miss Jane Andrews, Mrs. A. G. Moore and Mrs. Walter Koch. Mme. Rovere will return to her San Francisco studio, 1705 Jones Street, about August 1st. On Sunday, July 27th, Mme. Rovere will sing Gounod's Ave Maria at the Catholic Church in Healdsburg.

Joseph George Jacobson, the well known pianist and pedagogue, leaves the end of this week for Monterey, and later he will stay two weeks in Santa Barbara. He will be back in his San Francisco studio, 1276 California Street, on August 15th.

Roscoe Warren Lucy, the successful and efficient pianist and teacher, is spending the month of July at Rio Nido on the Russian River. Mr. Lucy had a very busy season, and has been looking forward to his vacation with much pleasure. Mr. Lucy had charge of the Half Hour of Music at the Greek Theatre on Sunday afternoon June 22nd, and had the satisfaction to know that the large audience in attendance enjoyed the program thoroughly.

Mme. Christine Eymael, a reputed French dramatic soprano, who has won laurels in France, where she was a member of the Paris Opera, and soloist at the Colonne concerts, is spending a few weeks in this city, and expects to give a concert prior to her departure. More recently Mme. Eymael visited Los Angeles where she appeared in a concert at the Alexandria Hotel with instantaneous success. Her programs contain the well known classics as well as modern vocal literature, and she always introduces a group of English and American compositions. She has made a rule to introduce at least one new American composer at every one of her concerts and will continue this practice in the future. Her voice is big and of wide range and she possesses the faculty to thrill her hearers. During her presence in this country Mme. Eymael has devoted practically all her time to singing for the Red Cross, Liberty Loan Drives, etc. She is accompanied by her manager, Miss Mildred Bergin, who met Mme. Eymael in New York and was so impressed with her art that she wanted her to appear in a number of concerts in America before returning to France.

Henry L. Perry, the exceedingly able and popular basso, has been quite active since his return from the Army. He has reopened his former studio at 1004 Kohler & Chase Building, which he now shares with Kajetan Attil, the distinguished harpist of the San Francisco Symphony Orchestra, and is already busy teaching. During the third week of June Mr. Perry scored quite a success at the Tivoli, proving that he possesses the art of vocal interpretation to as high a degree as ever. He will announce his plans for the fall season very soon.

Louis Espinal, the distinguished vocal pedagogue, who is spending the summer in San Francisco, and who established a summer class in his studio at the Kohler & Chase Building, is meeting with well merited success, having quite a number of enthusiastic students.

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"Within the Law" stands out luminously as the most vital and vibrant emotional melodrama of the period. It is given first Alcazar presentation for the week commencing, next Sunday afternoon at a time when its theme is of peculiar local significance from a humanitarian viewpoint. The expertly chosen New Alcazar Company is most admirably suited to its adequate portrayal. The popular success of this ringing story of department store and underworld is one of the most remarkable in modern stage history. Overnight it transformed Bayard Veiller from a police reporter to a representative American playwright; from obscurity it brought Jane Cowl to a fixed place among great emotional stars. It won enthusiastic approval by great leaders, including two occupants of the presidential chair, Woodrow Wilson and Theodore Roosevelt; it helped arouse a national conscience not yet fully awake. It will now give brilliant scope for emotional artistry by Belle Bennett, the loveliest and most popular of Alcazar leading women. Her portrayal of the wrongfully convicted shop girl, who seeks unique revenge upon society, will be essentially a creation, as she has never seen the play and is untrammelled by precedent. Walter P. Richardson also has his great opportunity as the master forger, Joe Garson, and Jean Oliver finds her's as the audacious girl criminal Aggie Lynch—a blackmail artist of racy speech and frank utterance.

RUDY SEIGER

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VOL. XXXVI. No. 17

SAN FRANCISCO, SATURDAY, JULY 26, 1919.

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OPPENHEIMER ANNOUNCES JASCHA HEIFETZ

Once in a hundred years or so a colossal genius comes upon the earth, and almost over night his name is flashed around the globe. We, of the twentieth century, have witnessed electrical genius, financial genius, medical and physical genius, as well as musical genius, in fact, this last generation seems to have produced quite a number of the latter, but of them all, Jascha Heifetz is unquestionably the brightest. "There can be but one Heifetz in a century," says a writer in Musical America, when the young Russian violinist first appeared in New York, and he added "Those on earth, when such a genius appears, have all the more reason to be happy." Heifetz, acclaimed everywhere as the premier violinist of all time, will, for the first time, play in San Francisco next February. During his visit to New York last May, Manager Selby C. Oppenheimer managed to secure two recitals for this city by this ultra-sensational player, to be given in conjunction with two Los Angeles recitals, the positively only appearances he will make on the Pacific Coast. Here he will play at the big Exposition Auditorium, in order that everyone may be able to hear the most remarkable genius developed in the world during, perhaps, the last

SAN DIEGO ACTIVE DURING SUMMER MONTHS

A Few Interesting Notes Regarding the Musical Life of the Beautiful Southern California Harbor City, Where the Next Teachers' Convention Will be Held

(Editorial Notes—The Pacific Coast Musical Review has been fortunate enough to secure the services of Edward Schlossberg, the gifted pianist, as its representative in San Diego. A more definite announcement of this appointment will appear in the next issues of this paper.)

San Diego, Cal., July 22, 1919.

Mrs. Bevitt, who was offered the presidency of the California State Music Teachers' Convention, has returned here from San Francisco, with her daughter, to again take up her duties.

* * *

A series of most interesting lectures have been given from July 15th to 22nd, at the Unitarian Church, on the general subject of "The Application of Science to Human Relationships," by Dr. Warner Fite, of Princeton University; Dr. Adolph Meyer, of Johns Hopkins University; Dr. Hewitt, Dr. Ritter and Dr. J. B. Peixotto. One of the finest lectures in the course was that of Dr. Warner Fite on "Science and Philosophy," showing him to be a true philosopher in his clear reasoning and the deep probing of his subject.

* * *

John Doane, well known pipe organist of San Diego and New York, appeared July 14th and 20th in recital at the Balboa Park, in two very modern programs. He shows himself the true artist, not only in the complete mastery of his instrument, but in his exquisite feeling and great emotional power.

* * *

Miss Matilda Barley, late grand opera star of Berne, Switzerland, and former resident of this city, is spending her summer here before her winter season in the East. She appeared recently in a concert here with Edward Schlossberg, with great success.

* * *

It was decided at the last meeting in San Francisco of the California State Music Teachers' Convention that next year it should take place here in San Diego.

* * *

Edward Schlossberg, San Diego artist on the piano, and delegate to the State Music Teachers' Convention, who recently gave a most successful recital in this city, has just returned from his summer vacation, which he spent at the beautiful Mill Valley resort near San Francisco, to again resume his work as instructor of piano.

* * *

San Diego is now raising funds for a municipal auditorium at Balboa Park, by a number of concerts, the first of which was that of Madame Hesse Sprotte.

* * *

Miss Dorothy Snavelly has taken up her music work in the summer normal course after her vacation at Coronado.

* * *

Mrs. Kelton has opened her new studio building, which is the most beautiful and completely equipped in this city.

* * *

San Diego was well represented at the State Music Teachers' Convention held at San Francisco, by Mrs. Z. Bevitt, Mr. Wallace Moody, Mrs. A. B. Allen, Mrs. Payson and Edward Schlossberg.

* * *

Mrs. Alice Barnett Price, San Diego's well known modern composer, is spending the summer in Chicago. She will return here in the Fall, where she will again resume her position as teacher of harmony and music history in the San Diego High School.

FAIRMONT AND PALACE HOTEL PROGRAMS

A big revue will be staged in Rainbow Lane at the Fairmont Hotel, beginning this Monday evening, and continuing every night except Sunday. Four stunning "show girls" and four of the dandiest "ponies" imaginable will appear in a variety of attractive specialties, including a "Rainbow Lane" number, with original music and beautiful costumes, which thoroughly preserve the atmosphere of the room. There will also be a fetching French number and a "Witches' Dance," which will be made weirdly mysterious through the "Lobster-scope," a novel lighting apparatus. Rudy Seiger has written several catchy songs and dance numbers for the revue and the costumes will be many and varied. Vanda Hoff, the inspirational dancer, will present a series of new nature dances and the other entertainers will have many distinctive novelties to offer.

The afternoon teas in the beautiful Laurel Court of the Fairmont Hotel attract many delightful parties

every day between half past four and six o'clock, when Rudy Seiger's orchestra discourses charming music, and the Sunday evening Lobby concerts are always well attended by discriminating music lovers.

Darrell V. Cole, a dramatic baritone, recently discharged from the aviation service, will be the vocal soloist of the Lobby concert at the Fairmont Hotel this Sunday evening, at 8:45 o'clock. Accompanied by Walter Frank Wenzel, he will be heard in the following numbers: (a) Invictus (Huhn), (b) When Irish Eyes are Smiling (Olcott), (c) Sylvia (Speaks); (a) Sunset (Buck), (b) Land of the Sky Blue Water (Buck), (c) On the Road to Mandalay (Speaks). The orchestral portion of the program, under the direction of Rudy Seiger, will be as follows: Characteristic Suite, Silhouettes (Hadden); Old Refrain (Kreisler); 'Cello Solo (Selected), Maurice S. Amsterdam; Indian Love Song, By the Waters of Minnetonka (Lieurance); Grand Opera Selection, I Pagliacci (Leoncavallo).

Maurice S. Amsterdam, the violoncello virtuoso, will be the soloist of the concert in the Palm Court of the Palace Hotel this Sunday evening at seven o'clock. Director Rudy Seiger has prepared a very inviting program for the occasion, the selections being as follows: Selections from The Serenade (Victor Herbert); Adieu (Friml); Waltz, Southern Roses (Strauss); Dance Egyptienne, On the Streets of Cairo (Hulten); Peer Gynt Suite, No. 1 (Grieg); Selections from The Mikado (Sullivan); (a) Serenade, Sizzietta (Blon); (b) Tango D'Oro (Rudy Seiger); 'Cello Solo (Selected), Maurice S. Amsterdam; (a) American Sketch, Down South (Myddleton), (by request), (b) Starlight (by request, featuring Charles Seiger, traps).



Heading from left to right—Nathan Firestone, Violinist, The Fish, Sculptor: Elias Hecht, Flutist, (leaning against a fishpole with which he captured a piscatorial specimen of 117½ pounds, which was perfectly in Tunna).

century. Two concerts will be given, on the Sunday afternoons of February 8th and 15th, and Samuel Chotzinoff, the celebrated pianist, will be at the piano.

Here is a boy who has completely conquered the musical world, there seems nothing more for him to acquire. In almost these words musical critics in fifty Eastern cities, in the past two seasons that Heifetz has been in America, have expressed themselves. According to no less astute a writer than W. J. Henderson, of the New York Sun, "Heifetz stands at the top of his profession, the first of living violinists." Think of this for a lad barely eighteen. Such genius is God-given. One critic remarks that reincarnation is the only explanation of such gifts as Heifetz's, others have echoed the same thought by saying that in this marvelous youth reside the souls of all the great violinists of past ages.

Certainly the country has never experienced such a musical sensation as this young Russian has created; wherever he has appeared, and last season he played in fifty odd cities, the public was beside itself with amazement and admiration. New York became actually hysterical over him. Crowds followed his automobile from the hall, he was cheered and lionized like a great prince, and in spite of all the praise and attention, he has remained a quiet, modest boy. Whole pages in the great Eastern dailies have been devoted to his genius and art, he is undoubtedly the "Sensation of the Century."



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EIGHTEENTH YEAR

DR. H. J. STEWART WANTS EFFICIENCY TESTS

Well Known Organist and Pedagogue Gives His Reasons
Why He is Not a Member of the California
Music Teachers' Association

The Pacific Coast Musical Review is in receipt of an interesting letter from Dr. H. J. Stewart, the official organist of the City of San Diego, and one of the best known organists and pedagogues in the far West, in reply to an article appearing in the Pacific Coast Musical Review prior to the Ninth Annual Convention of the Music Teachers' Association of California, in which we tried to convince our readers that all music teachers should become members of the Association. We will first print Dr. Stewart's letter and then show wherein he misunderstood us. Says Dr. Stewart:

Having just returned from my vacation, I have but this moment seen your article on the Music Teachers' Convention, appearing in your issue of July 5th. As one of those who cannot see their way, under existing circumstances, to joining this Association, I would like to have the opportunity, through your columns, of explaining my views, and I know that they are shared by many other teachers and musicians.

First, let me disclaim all idea of posing as one of the "superior persons" to whom you refer in your article. Such persons may exist, but it is hardly fair to attribute this attitude to all those who feel unable to become members of the Association. My own objection is based upon the simple fact that the Association has not seen fit, up to the present time, to insist upon any test of efficiency as a qualification for membership. So long as this condition exists it is quite certain that a large number of so-called teachers will become members, thereby lowering the standard which should prevail in all professions. Moreover, whenever the question of tests for membership has come before the members at a convention, it has either been voted down, or else quietly shelved by turning it over to a committee. This must be regarded as indicating that a majority of the present members are in favor of admitting indiscriminately all who may apply for membership, whether professionally qualified or not.

I am aware that there are many good and true members of the Association who deplore the existing state of things, but they are powerless to remedy it. The question is a serious one, and it may account for the fact that only a small percentage of the musical profession in California belongs to the Association. I notice in the Eastern musical papers occasional paragraphs which show that the Music Teachers' Associations in other States are in the same plight, but some of them are doing their best to correct the evil, indeed it would not surprise me to learn that proper tests of efficiency are already in force in some States. One thing is quite certain—if ever these associations are to properly represent the musical profession, some plan must be adopted whereby the incompetent (so-called) teachers may be kept out. Until this is done the great majority of properly qualified teachers will feel bound to stand aside; even at the risk of having their motives misrepresented and misunderstood.

Sincerely yours,

H. J. STEWART.

We thoroughly agree with Dr. Stewart regarding efficiency tests for teachers. We believe that there are members of the association who are not sufficiently well equipped to teach music thoroughly. But we do not agree with him that ignoring the association, and feeling that in joining it nothing good will be accomplished, is the best way to attain good results. If it is the belief of teachers, like Dr. Stewart, that the perpetual attitude of aloofness from the association will eventually result in its destruction, such belief is not based upon a sound foundation. The association has lived too long to be easily discouraged. Besides a well established organization is always better than a new association, which will first have to gain prestige and influence.

We still believe that if Dr. Stewart, and teachers of like mind, would join the organization and by means of convincing arguments and proofs of their unselfish-

ness, would begin a campaign of education, they will eventually attain their aspirations. But people who are easily discouraged and who become angry when their policies do not meet with instantaneous success, are not the kind of teachers able or fit to bring about this desirable evolution. It takes much patience and perseverance and tenacity to convince people against their inclinations. But if you have a just cause and go about an evolutionary campaign, with your mind made up to see it to a finish, you will always win, provided you are right. But you will never win if you throw up your hands whenever things do not always go your own way.

The Pacific Coast Musical Review could never agree with Dr. Stewart in his undoubtedly sincere desire to mix politics with teaching, that is to say to have laws enacted regulating the status of a music teacher. But we do agree with him in his ambition to see the Music Teachers' Association tackle the problem of raising the standard of music teaching. But it can not be done by staying away from the association, it can only be done by making the best teachers in the State the majority or ruling party of the organization.—A. M.

SAN DIEGO ORGANIST WINS DIPLOMA

Dr. Humphrey J. Stewart, dean of the San Diego chapter of the American Guild of Organists, announces that Royal A. Brown, organist of St. Joseph's church, San Diego, has successfully passed the examination held last month and has thereby qualified for the diploma of associate of the American Guild of Organists.

The examinations held by the guild are very thorough and include tests at the organ and also papers on harmony and other theoretical subjects. The tests at the organ comprise the performance of selected pieces, at sight; transposition, accompaniment, modulation and the harmonization at sight of given melodies and figured bases. This section of the examination is conducted by a local board of examiners, consisting on this occasion of Miss Ethel Widener and Mrs. Maurice Hesse.

The papers in the theory section are worked under proper supervision and forwarded to the board of examiners at the headquarters of the guild in New York. This section includes tests in harmony, counterpoint, fugue and general knowledge of musical history.

Candidates are required to make a total of 70 per cent in each section in order to qualify for the diploma, but in Mr. Brown's case the examiner's report showed a total of 85 per cent. Friends of Mr. Brown will congratulate him on his success, for the possession of the guild diploma places him on the list of qualified and certified organists of the United States.



MRS. RICHARD REES

The Delightful Soprano Soloist Who Scored a Great Triumph at the French Victory Celebration in the Exposition Auditorium Monday Afternoon, July 14. (See page 1).

SPLENDID COMEDY AT THE CURRAN THEATRE

On Sunday night, July 27th, "Tea for Three," the scintillating comedy which has achieved such a success at the Curran, begins the second week of its engagement. Coming to this city with the stamp of metropolitan approval after a run of more than a year in New York, the same excellent company of players again demonstrated the sheer merit of the production by delighting beyond measure the audience gathered at the theatre on the opening night. Those who were present went away extolling and the result has been an extremely profitable patronage.

Long famous for his ability at characterization and his mastery of the comedy elements of the drama, Mr. Meguire in "Tea for Three" has developed situations intensely dramatic. The play is specifically referred to by the author and producer as being "an angle on the triangle." In the very situations and with the same elements which provide so many playwrights with material for colorful tragedies, Mr. Meguire finds opportunity to be delightfully humorous without losing any of the dramatic possibilities of the story.

Arthur Byron, one of the best known actors of to-day, gives a masterly interpretation, full of delicious whimsicalities, of the butterfly-lover who presents to the world an utterly frivolous side as a means of concealing the genuinely serious and chivalrous depth of his nature. Arthur Perry, as the distraught husband of the play, furnishes a great deal of amusement in his effort to keep pace with the mental gymnastics of his more clever wife and friend. Elsa Ryan is a vision of radi-

ance as the young society wife and her conception of the role is dainty and artistic in the extreme. Selwyn and Company, the producers, have furnished effective stage settings with an occasional new and striking note in decorative effect. Mara Keval and Albert Marsh are other capable players. Matinees Wednesday and Saturday.

MRS. DAVID GIRAUD GIVES TWO PROGRAMS

Mrs. David J. Giraud, a prominent teacher of San Jose, is giving monthly programs, which are enjoyed by large and appreciative audiences. Just before the summer season began Mrs. Giraud gave two particularly interesting events, which were as follows: May 26, 1919, Songs of American composers: Piano Solo:—(a) Song of the Sea (Harriet Ware), (b) To a Water Lily (MacDowell), (c) Scotch Poem, op. 31 (MacDowell), Miss Bertie Schlueter; (a) The Maiden and the Butterfly (Chadwick), (b) The Night Has a Thousand Eyes (Foote), (c) My Dear (Mary Turner-Salter), Miss Betty Gallachotte; (a) Since You Kissed Me (Cadman), (b) Fairy Lullabye—Philomel (Mrs. Beach), (c) Bird Raptures (Edwin Schneider), Miss Jessie Garlepp; (a) Persian Serenade (Metcalfe), (b) Sunset (Dudley Buck), Mrs. M. Sophie Ryan; (a) I Hear a Thrush at Eve (Cadman), (b) Long Ago, Sweetheart (MacDowell), (c) The Lady of Dreams (Mabel Daniels), (d) My Shadow (Henry K. Hadley), Miss Bertie Schlueter; Piano Solo—Woodland Echoes (Wyman), Miss Lydia Silva; (a) Somewhere in the Sunlight (McManus), (b) Values (Vanderpool), (c) Poppies (De Koven), Miss Gladys E. Bury; (a) Sweet Peggy O'Neil (Uda Waldrop), (b) The Americans Come (Foster), L. Louis Giraud; (a) Ring Out Sweet Bells of Peace (Caro Roma), (b) The Rosary (Nevin), (c) What the Chimney Sang—Bret Harte (Griswold), Miss Adele Lewis; (a) Serenade, Good Night Beloved (Nevin), (b) Her Rose (Whitney-Coombs), (c) Let Miss Lindy Pass (Winthrop Rogers), Miss Hazel Martin; (a) A Twilight Song (Clarence L'rym), (b) As in a Rose Jar (Cadman), (c) Shena Van (Mrs. Beach), Miss Grace Pearl.

Monday evening, June 30th, Women's Club house:—Four Part Chorus—Lullabye (D. B. Moody), Misses Lydia Silva, Gladys Bury, Bertie Schlueter, Grace Pearl, Maxine Cox, Mrs. M. Sophie Ryan; (a) Dear Little Mother of Mine (Janet Sterling), (b) The Dawn (D'Hardestot), Miss Lydia Silva; The Jasmine Door Gladys Jackson; The Rainbow of Love (Ferrari), Miss Betty Gallachotte; (a) I Bring My Roses (A. Von Ahn Carse), (b) Sings the Nightingale to the Rose (Cadman), From Told in the Gate, Miss Katherine Elliott; (a) Just a Wearin' for You (Carrie Jacobs-Bond), (b) Little Gray Home in the West (Lohr), Eugene Lewis; (a) Dear Heart of Mine (Walter Lewis), (b) One Fine Day (Puccini), From Madam Butterfly, Miss Gladys Bury; (a) Your Song (Carrie Jacobs-Bond), (b) Aria—O Rest in the Lord (Mendelssohn), from Oratorio Elijah, Mrs. M. Sophie Ryan; (a) By the Waters of Minnetonka (Lieurance), (b) Voi, Che Sapete (Mozart), from Marriage of Figaro, Miss Bertie Schlueter; Piano Solo, (a) The Two Larks (Leschetizky), (b) Valse, Op. 70 (Chopin), Miss Lydia Silva; (a) At Dawning (Cadman), (b) Yellow Roses (Watson), (c) La Serenade (Tosti), Miss Adele Lewis; (a) Sorter Miss You (Clay Smith), (b) Smilin' Through (A. Penn), (c) Three Shadows (Burleigh), L. Louis Giraud; (a) Swiss Echo Song (Eckert), (b) L'Estasi—Valse Brillante (Arditi), Miss Grace Pearl; (a) Molly (Victor Herbert), (b) No Hint of Bird Songs (H. J. Stewart), (c) An Open Secret (Woodman), Miss Jessie Garlepp; (a) Cavatina—Casta Diva (Bellini), (b) Aria—Ah! Bello A Me Ritorno (Bellini), opera Norma, Miss Gladys Bury; The Blue Bird (Kummer), Chorus of twenty-five voices; Piano Solo: (a) Etude de Concert in D flat (Liszt), (b) Zortzico (S. Arrillaga).

CHICAGO PAPER PRAISES ROSE PIAZZONI

The New Times, a periodical published in Chicago had the following to say about Rose Piazzoni, the gifted young soprano of this city, in its issue of June 28, 1919. A new vocal star has arisen in this city recently in Rose Piazzoni. The young artist conquered for herself a veritable sensational triumph. The unusual beauty of her voice, a soprano of big compass, the excellent training of this medium, above all the warmth of expression, and the refined taste, which the charming artist introduces in her declamation, made the deepest impression upon the large audience that assembled at her concert. Piazzoni's colorature singing is brilliant. The most difficult runs in legato and staccato, intervals of the most daring kind, trills, all are absolutely perfect. She overcomes all obstacles playfully and with the finest bravoura style.

In the California, published in San Francisco under date of July 11, 1919, we find the following: Rose Piazzoni, a young California vocal artist, scored a veritable sensational success at her first concert which she gave at Scottish Rite Auditorium. The young vocalist possesses an unusually charming personality. However, she did not only attract her hearers by means of her personality, but also by means of truly wonderful and thoroughly trained vocal material. She possesses a soprano voice of the greatest compass, which contains tones of the alto quality as well as the highest range of the lyric colorature soprano, a range of almost three octaves. For this reason the singer is able to command a repertoire which includes both dramatic and lyric works of vocal literature. The voice is evenly balanced throughout, and the transposition from one register into another is accomplished without a break or unevenness. Her technique is astounding. The most difficult runs, the most daring intervals, are overcome by her, both in legato and staccato, without apparent effort and without blemish. Her trill is even, brilliant and her bravoura thrilling.

SWAYNE PUPIL SCORES BRILLIANT SUCCESS

Elizabeth Simpson, one of Wager Swayne's most prominent California pupils, has received enthusiastic praise for her lecture-recital on Some Aspects of Eighteenth Century Music, which was one of the special features of the California Music Teachers' Convention. A large and enthusiastic audience was present, which demonstrated by frequent outbursts of applause its appreciation of Mrs. Simpson's art, which never rose to greater heights than on this occasion. A distinguished Eastern critic who was present, said, after the performance, "Miss Simpson played very beautifully. She achieved the poetry, the exquisite rhythm, the delicacy of touch and feeling that are indispensable to an artistic rendition of eighteenth century music, and in some numbers, notably the great C minor Fantasia of Mozart, she showed a breadth of conception and depth of feeling that were very remarkable. It was a splendid performance." Swayne was greatly pleased with Miss Simpson's triumph, as he considers her one of the most talented pupils whom he has ever taught, and both are looking forward with great eagerness to next season's work, which will include the preparation of advanced concert repertoire. The program played with such success was as follows: Fantasia in C minor (Mozart), Sonata, D major (Haydn); Program Music of French Clavecinists—Le Bayolet Flottant (Couperin), La Reine des Peris (Aubert), Les Fiftres (Dandrien), La Poule (Rameau), Le Coucou (Daquin), Oedipe a Thebes (de Mereau); Old Time Dances—Gavotte (Padre Martini), Bourree from Suite for Violin (Bach-Saint-Saens), Rigaudon de Dardanus (Rameau), Gigue from Suite in G minor (Handel).

HERMAN HELLER VACATIONING

During the absence of Herman Heller, conductor of the California Theatre Orchestra, who leaves Monday for a vacation along the Russian river, Louis Fenster, concert master of the organization, will wield the baton. In the party are Mr. and Mrs. Eugene H. Roth, of the California Theatre. The party will tour the famous towns along the river by auto. The program selected for next week's recital is Reinhardt's, The Spring Maid, Schmidt's waltz melody, Caroline Sunshine, and Crawford's popular selection, Chinese Chopsticks.

FINE NEW BILL AT THE ORPHEUM

Grace La Rue, the International Star of Song, who is scoring a tremendous success at the Orpheum, will begin the last week of her engagement next Sunday matinee and will present a new and delightful program. There will also be a great new bill. The Reckless Eve, William B. Friedlander's latest and most successful musical comedy production, which was written by Will N. Hough, will receive an elaborate and beautiful presentation. Magnificent costumes and scenery will be in evidence and a splendid cast headed by Esther Jarrett, Cecil Summers and Deeley and Rogers, will do full justice to the sparkling music and witty dialogue.

Eddie Nelson and Dell Chain have one of the real hits of vaudeville. Before joining forces for the presentation of their present hilarious travesty, "Use Your Own Judgment," Nelson was of the team of Dooley and Nelson, and Chain was the Chain of Hufford and Chain. "Use Your Own Judgment" is an excellent vehicle for the display of the comedy ability of these clever artists and they thoroughly exhaust the many comic opportunities afforded them.

Miss Ione Pastori is well and favorably known here as a lyric soprano of beautiful voice and fine culture, which has made her immensely popular on the local concert platform. Her vaudeville debut is therefore attended with great interest and much is expected of her, for the musical critics in this city have declared her to be a true artiste and have predicted for her a splendid musical future.

Bob Murphy and Elmore White will be responsible for a peppy arrangement of tunes and laughs. They are clever and versatile young men and capital singers and comedians.

Jack Clifford and Miriam Willis in "At Jasper Junction," Theodore Bkefi, assisted by Sofia Scherer and Lorraine Marie Wise, in character and classical dances, the latest Hearst weekly and Deiro, the Piano Accordion Virtuoso, will be the remaining numbers in a thoroughly enjoyable program.

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Gossip About Musical People

Miss Emma L. Simpson, of Los Angeles, sister of Miss Elizabeth Simpson, the well known pianist and teacher, is spending the summer here, and both are having a delightful vacation. They have just returned from an extensive automobile trip to the Russian river.

Sir Henry Heyman will spend a few weeks at Lake Tahoe beginning this week, and will return about the end of August. The first part of his vacation he spent in Santa Barbara and this will be the balance of his usual summer outing, part of which is also spent at the Bohemian Club Grove during the annual Jinks. This year Sir Henry was asked by the Club to act as host for Sergei Rachmaninoff, the famous Russian composer. In speaking of the luncheon given by Sir Henry Heyman in honor of Rachmaninoff recently, there occurred an unintentional error in the headlines of the article which appeared in last week's issue of the Pacific Coast Musical Review. It stated that the event took place in the Red Room of the Palace Hotel, instead of the Red Room of the Bohemian Club.

Alberta Livernash Hyde, the well known pianist, is spending her vacation at Lake Tahoe, and is thoroughly enjoying both her well merited rest and the beauties of nature. She will do doubt return to her studio work with renewed energy and enthusiasm.

Sigmund Beel, the distinguished violin virtuoso and pedagogue, left on his vacation during the past week and will return in about three weeks. He will re-open his studio at the end of August. He is sojourning in

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the mountains of Northern California and expects to devote much of his time to fishing.

Mrs. Richard Rees, the active and successful soprano soloist, and teacher, returned from her vacation at Donner Lake and Lake Tahoe specially to act as soloist at the Victory Celebration of the Fall of the Bastille, at the Exposition Auditorium on Monday afternoon, July 14th. An audience of 10,000 was in attendance and gave Mrs. Rees a most enthusiastic ovation by reason of her excellent and thrilling interpretation of The Star Spangled Banner, Sambre et Meuse, Madalon and La Marseillaise. This was the first presentation of Sambre et Meuse in San Francisco and Mrs. Rees did not only score a well merited triumph with this splendid song, but with every one of the solos she had chosen for interpretation. Her ringing and smooth vocal organ was heard to excellent advantage and her enunciation of the beautiful French words, as well as the effective phrasing, brought her the enthusiastic demonstration of her hearers.

Louis Persinger, assistant conductor and concert master of the San Francisco Symphony Orchestra and director of the Chamber Music Society of San Francisco, returned from his extended vacation trip, which took him to New York, New Jersey and Colorado during June and July. While in America's metropolis, he selected a number of interesting works of Chamber Music composers, some of which are still in manuscript and which will be included in the repertoire of the society next season. Mr. Persinger has already called rehearsals of the organization and these will continue regularly until the first concert in October. Six regular concerts and six popular concerts will be given in this city, while more concerts than ever before have been booked in interior and outside cities.

Gino Severi, the energetic and brilliant conductor and violin virtuoso, who has made so many friends for the Imperial Theatre, has accepted an offer from the famous Players Lasky Company to supervise the musical department of this immense film service. One of his duties will be to designate the musical synopsis for each picture, and those familiar with his splendid work in this direction feel confident that the Lasky Company could not have chosen a musician better suited to this work. Although Severi's duties will thus be augmented he will continue to delight Imperial Theatre audiences.

Andre Ferrier, the well known French tenor and director of the Theatre Francaise, is staying in Fairfax, Marin county, during the summer, but comes twice a week to San Francisco to give lessons. He is writing a farce comedy with music, including a number of delightful French songs. The first act takes place in San

Francisco, and the second and third in San Jose. The subject of the farce is Prohibition, and a unique feature of the performance will be the fact that the audience will be asked to don French peasant costumes. The title of the play is The Wedding of Poilu Lebinard, and it will be presented during the latter part of September. Mr. Ferrier sang at the French Victory Celebration at the Exposition Auditorium on July 14th and made such an excellent impression that he was recalled twelve times.

Hother Wismer, the popular and industrious violinist and teacher, is spending his vacation in Rionido, on the Russian River and naturally, is greatly demanded by the artists' colony there. He spent an entire day as guest of the artists' club at Armstrong Grove, which consists of students under Latimer's and Pedro Lemos' tuition. After a delicious mid-day repast, a musical program was rendered. Everyone sang while Mr. Wismer contributed some delightful violin selections. He expects to be back in his studio next week.

Edward Schlossberg, the brilliant young pianist, who was one of the real artistic surprises at the Ninth Annual Convention of the Music Teachers' Association of California, has returned to San Diego, where he resides, after being entertained by many prominent musical people here. In speaking of his most artistic performance in the Pacific Coast Musical Review of July 12th, there occurred a very unpleasant error in the name. For some strange reason the name printed was Smallman when it should have been Schlossberg. In justice we wish to repeat here what we said of Mr. Schlossberg in connection with his playing: We wish to single out Edward Schlossberg as specially entitled to artistic commendation. He was one of the real artists appearing during the Convention. Technically and musically he gave evidence of unquestionably sound musicianship. He played the ultra modern compositions in a manner to make them interesting by singularly beautiful tone color effects. And he exhibited a virility of execution and thoroughness of grasp that justified the program makers in giving him a recital of his own, or at least a chance to be heard other than at the end of an almost three hour program at eleven o'clock at night.

Giacomo Minkowsky, the distinguished vocal pedagogue, is spending his vacation in Southern California, including a pleasant stay in Catalina Island. He and Mrs. Minkowsky will remain away throughout the month of July, and expect to return about the end of this month or the beginning of September. Mr. Minkowsky has had an unusually busy season, several of his pupils scoring decisive artistic triumphs. Among these must be specially mentioned Ione Pastori, who begins an extended engagement at the Orpheum to-morrow (Sunday).

Loisa Patterson Wessitsh, the well known soprano soloist, is now on tour with Vessella's Symphony Band, and is at present scoring a brilliant success at Montreal, Canada, where this excellent organization is filling an engagement at Dominion Park. Miss Wessitsh has so far been on tour for six weeks and the engagements will last some time longer.

Miss Ione Pastori, the brilliant young soprano, begins a prolonged engagement at the Orpheum to-morrow (Sunday) afternoon, and her San Francisco appearances will last two weeks, after which time she will go South. Miss Pastori has improved remarkably during her coaching with Mr. Minkowsky, who has certainly done wonders with her voice. She sings splendidly in tune, enunciates clearly and interprets with fine musicianly instinct. She surely will make an unquestionably artistic success.

KNABE AMPICO AT CIVIC AUDITORIUM

One of the features at the Literary Exercises given at the Exposition Auditorium on Friday afternoon, July 4th, was the playing of the Knabe Ampico, which presented two numbers, namely, Standard American Airs and Polonaise (Chopin). The first named was played by Al Sterling and the last by Godowsky. The two rolls proved of unusual artistic value and the record audience that attended this event proved its delight with a storm of applause. The Knabe Ampico used on this occasion was furnished by Kohler & Chase, of this city. There were a number of other interesting musical numbers and the distinguished soloists on this occasion included: Edwin H. Lemare, organist, Mme. Jeanne Jomelli, soprano, and a community sing under the leadership of Alexander Bevani. A number of orations by distinguished officials of San Francisco, also formed part of the program.

NORMAN SMITH AT FAIRMONT HOTEL

The touch of Norman Smith, the nine year old prodigy, held spellbound an enthusiastic audience in the Fairmont Hotel recently. This genius of the keyboard has a fascination in his playing and in a conception of the composers' thought, which proclaims him a miniature artist. His rendition of the Bach prelude and Haydn sonata gave a large audience an opportunity to judge his pianistic ability, while his selections from MacDowell and the Chopin walse Op. 64, showed his temperamental nature is alert and keen in grasping the composers' meaning in his melody message. The wonder of this child lies in his memory, while his training in the technical field has had the valuable assistance of George Kruger, under whose care the boy has advanced to his present status.

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SPANISH OPERA BLOSSOMS IN NEW YORK CITY

Stadium Popular Concerts Contain Plenty of Wagner in the Programs. California Representatives in Organist Guild. A Trombone Choir

New York, July 20.—The Spanish Opera Company began last Monday night at the Cort Theatre, an operetta and a musical revue, as it is presented in Spain, spoken and sung in the Spanish language, and with every Spanish peculiarity retained. To the audience, which was largely Latin American, the two pieces presented were satisfying. To the American the performance was a novelty. To the American studying Spanish or interested in things Spanish, the season will be interesting and instructive.

"The Old Lady," the operetta in two scenes, tells the story of a young soldier who disguises himself as a woman to obtain admission at a ball where he desires to see a lady forbidden him by her father. The part of Carlos, the soldier, is played by Miss Consuelo Baillo, whose singing is charming. The part of the soldier's love is taken by Adeline Vehi, a senorita whose voice is one of the best in the company.

"Dreams of Three" is like the present day American revue. It tells how three artists, a Spaniard, an Italian and a Frenchman, are met by three muses who transport them to their three homelands, so that the audience may compare them. There follow scenes in Venice, Paris and Seville. The last is richly set, and during it are presented real Spanish dancing, music and comedy. The castinets crackle, the gay clad senoritas spin and bend, the Spanish guitar sounds and the oddest Spanish clowns present broad comedy. The versatile work of Miguel Pros is one of the forces which sets the pace for a large company, which includes a chorus of men and girls.

At the Lewisohn Stadium concerts, given under the auspices of the Music League of the People's Institute, the features of last Monday's bill were Anna Fitzu of the Metropolitan Opera Company, the ballet music and chorus from "Samson et Dalila," and compositions of Cesar Franck and Debussy, Monday was symphony night.

Programs for subsequent evenings last week included Henry Hadley, the first American guest conductor, directing his own works: Tone Poem "Lucifer" and the "Ballet of the Flowers," the writing of which was inspired by a flower garden on the Palisades. Mr. Hadley will contribute other numbers with American titles written in America. Inez Barbour, soprano, who is Mrs. Henry Hadley, was the soloist on Wednesday night.

This Sunday night the program includes a return engagement of Forrest Lamont, the American tenor of the Chicago Opera Company, and Grace Kerns, American soprano. Goldmark's Shakuntala, Verdi's Rigoletto, Wagner's Ride of the Valkyries, Saint-Saens' Danse Macabre, Wagner's Meistersinger, and other works of Rubinstein complete a most interesting program.

Warren R. Hedden, chairman of the examination committee of the American Guild of Organists, announces the election by the guild's council of eleven Fellows and forty-one Associates. Wesley Krebbiel Kuhnle, of Los Angeles, Cal., is one of the Fellows. The Associates include Royal A. Brown, of San Diego, and Le Roy V. Brant, of San Jose.

A trombone choir was formed for the Methodist centenary celebration in Columbus, Ohio, ending July 14. It consisted of one hundred trombones, some of which had to be made to order to suit certain requirements of tone. It plays a program of sacred music.

Seven thousand war compositions from many countries are now in the Congressional Library at Washington.

The Metropolitan Opera Company of this city will increase its number of Philadelphia performances next season, giving sixteen in all.

Miss Gretchen F. Dick has arranged a series of five concerts at the Manhattan Opera House next season on Sunday afternoons, November 9 and 23, December 7 and January 11 and 2. The artists at the first concert will be Florence Hinkle, Reinold Werrenrath and Edward Morris; at the second, Marcia Van Dresser, Rafael Diaz and Eddy Brown; at the third, Mabel Garrison, Emilio de Gogorza and Lester Donahue; at the fourth, Sophie Braslau, Lambert Murphy and John Powell, and at the fifth, Amparito Farrar, Merle Alcock and Albert Spalding. The music will be that of France, England, Russia, Italy and other allied nations, also of some of the best of the present-day American composers. The singers at these and other proposed concerts will be Americans.

The claims against the \$20,000,000 estate of Captain Joseph Raphael DeLamar, capitalist, who is alleged to have induced many friends to permit him to operate speculative accounts for them in Wall street by guaranteeing them against loss, and then failed to make provision in his will for the payment of the sums due them at the time of his death, December 1st last, were increased when Mme. Frances Alda Casazza, wife of the Metropolitan Grand Opera impresario, became the plaintiff in the seventh suit against the estate of Captain DeLamar.

Edward Johnson, to-day one of the first dramatic tenors in Italy, returns to this country next fall, after an absence of nearly ten years. The former concert and light opera star will be heard in both grand opera and concert. His operatic engagements will be with the Chicago Opera Association and his concert dates



Constance Alexandre Mezzo Soprano

Is spending the Summer in California after a six months' concert tour through Eastern, Middle Western and Western States, during which she received hearty endorsement from critics and audiences.

During this Six Months' Concert Tour, Miss Alexandre visited 26 States, 63 cities, and appeared in

125 Concerts

The tour included the following States: New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, Ohio, Maryland, Delaware, District of Columbia, Virginia, South Carolina, Georgia, Florida, Tennessee, Alabama, Louisiana, Texas, Arkansas, Kansas, Oklahoma, Missouri, Nebraska, Iowa, Illinois, Indiana and Kentucky.

Among the larger of the 63 cities in which Miss Alexandre sang were: Trenton, N. J., Scranton, Pa., Hartford, Conn., Springfield, Mass., Rochester, N. Y., Canton, Ohio, Wilmington, Del., Baltimore, Md., Washington, D. C., Norfolk, Va., Atlanta, Ga., Jacksonville, Fla., Memphis, Tenn., Birmingham, Ala., New Orleans, La., San Antonio, Texas, Kansas City, Mo., Omaha, Neb., Des Moines, Ia., Springfield, Ill., Indianapolis, Ind., Evansville, Ind., Louisville, Ky., Cincinnati, Ohio, Dayton, Ohio, and Columbus, Ohio.

The following extract from the Terre Haute, Ind., Star, of May 24, 1919, is an example of all criticisms received by Miss Alexandre on this tour:

Constance Alexandre has such a pleasing personality that she immediately won her audience. Added to that, a beautiful rich soprano voice and a well selected program completed the essentials that made her a favorite, even if all the audience were not versed in the languages to fully appreciate the French and Italian songs. Her enunciation was so clear that not a word was lost in her English selections.

Prior to her departure for New York in November, Miss Alexandre is available for a few concert dates in California. For particulars address

Jessica Colbert

Hearst Building, San Francisco

Telephone Sutter 4637

will again be in the hands of the Wolfsohn Bureau. In Italy, the land of Johnson's greatest achievements, he is known to the music loving Italians as Edouardo di Giovanni. Whether he will retain his foreign name when he returns will be determined when he gets here, but to his many admirers he will still be Eddie Johnson. Gavin Dhu High.

COMMUNITY SINGING SPREADING ON THE COAST

Song Leaders of War Camp Community Service Do Excellent Work in the Larger Cities of the Pacific Coast States

The Community Singing Program of the War Camp Community Service is becoming well organized, especially in the larger cities on the Pacific Coast.

In Seattle, Francis Russell, Army Song Leader, who has had wonderful success in the Army Camp work, has been engaged as Song Organizer. Mr. Russell has already started Community Sings in the department stores of Seattle and at the different parks on Sundays and holidays. Co-operating with Mr. Russell are prominent members of the Civic Bureau of the Chamber of Commerce, under the chairmanship of Alexander Myers, prominent banker and patron of music.

Roy D. McCarthy, Song Organizer of Tacoma, has been having great success with Sings at the Convalescent Hospital at Camp Lewis. He is also leader of twelve thousand National Guardsmen, encamped at Camp Farwell, in daily sings.

A great Community Sing at Tacoma is being planned for the near future with a large children's chorus, a victory chorus of girls and an orchestra and band accompaniment.

The great success of the week of Community Singing in connection with the recent Rose Festival has placed Community Singing on a firm basis in Portland.

Walter Jenkins, who has had fine success in both Army Singing and Community Work, is now in charge of the Community song program for the War Camp Community Service in Portland. A feature of the Portland work is the Girls Victory Chorus of one hundred, which is directed by Mrs. Jane Burns Albert, Portland's prominent soprano soloist.

At the recent International Convention of Rotary Clubs at Salt Lake City, singing was featured at every session by the three thousand members in attendance. The singing of these Rotarians in the wonderful Tabernacle and with the accompaniment of the great organ, was most inspiring. The singing was alternately lead by Howard D. Bryant, of Richmond, Virginia; Edward McGarvey, of Saskatoon, Canada; Edwin Barnes, of Battle Creek, Michigan; Hugo Kirchoffer, of Hollywood, California, and Alexander Stewart of Oakland, California, District Representative for Community Singing for the War Camp Community Service.

In San Francisco, plans have been formulated for the organization of a permanent Community Chorus. These plans were temporarily postponed because of the absence of Clarence C. Robinson, Song Organizer, who was recalled to his post as Director of Music for the summer session of the Pennsylvania State College. During Mr. Robinson's absence, Mrs. Frances Drake Leroy, the well known soprano, has taken over the organization work for Community Singing in San Francisco.

H. H. Pilcher, Song Leader from Wilmington, Delaware, and a man who has had wide experience in Community Singing, has been assigned temporarily to the San Francisco work, pending Mr. Robinson's return.

The outstanding feature of the Community Singing work in Oakland has been the Girl's Victory Chorus of 250 members, which has sung upon almost every patriotic occasion in Oakland during the past few months, under the direction of Song Organizer Herman Brouwer. Plans for the organization of a permanent Community Chorus in Oakland will be concluded as soon as the vacation season is over.

During the summer months Captain H. C. Stone, Song Organizer for Los Angeles, has organized Community Sings at five of the larger beaches. The Community Sing held on the 4th of July, in connection with the Civic Celebration, possibly attracted the largest attendance of any Community Sing held thus far on the Pacific Coast. The great Community Cake, probably the largest cake ever made in the world, was a feature of the War Camp Community Service part of this program. Pieces of the cake were distributed to over 20,000 people upon the conclusion of the ceremonies.

At San Diego, Wallace Moody, Song Organizer, has developed the neighborhood group or unit for Community Singing to a splendid degree. There are now eight of these groups organized for weekly Community Sings in various sections of the city. In August, Mr. Moody intends to bring all the various groups together for a great Community Chorus at the pavilion in Balboa Park.

Throughout the work on the Coast the War Camp Community Service is having the active co-operation and support from such organizations as the State Federation of Women's Clubs; the California Federation of Music Clubs; the Rotary Clubs of the Coast and other prominent organizations.

MUNICIPAL ORGAN RECITAL

Edwin H. Lemare, official city organist, announces the following program for his organ recital at the Exposition Auditorium on Sunday evening at 8:30 o'clock: Toccata and Fugue in D minor (Bach), Elfentanz (Bernard Johnson), Prelude and closing scene of Tristan and Isolde (Wagner), Toccata in F (Widor). Marion Vecki, baritone, will sing at the recital, his selections being an aria from Verdi's Masked Ball, Vanderpool's Values, and Henry Hadley's Egyptian war song, Sebek Heteb.

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ALCAZAR

The gripping human appeal of "With-in the Law," tremendously acted by the amazingly versatile New Alcazar Company this week, is exerted from another leverage the coming week, beginning with next Sunday's matinee, in Maude Fulton's whimsical comedy, "The Brat." When Miss Fulton gaily disported herself in San Francisco a few seasons ago, as eccentric dancer and musical comedienne, there was no intimation that she would soon become a representative woman playwright. That even then she was a prolific short story writer was unsuspected by the public that applauded her. When "The Brat" captivated New York overnight, and its run lengthened into months, there stood revealed a new dramatist of poetic imagination, brilliant wit, shrewd philosophy and deep understanding of human nature. The central figure in "The Brat," for which Belle Bennett may be relied upon for wholly original interpretation at the Alcazar, is a sagacious, sophisticated little waif picked up in a New York night court by a blasé novelist seeking new character studies, and taken into his mother's fashionable home where she creates a moral upheaval.

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PRICE 10 CENTS

ANTHONY CHATS ON MUSIC PUBLIC AND PRESS ROTHWELL FOR NEW LOS ANGELES SYMPHONY

In Interview With Editor of Music and Musicians of Seattle Well Known Music Critic of Post-Intelligencer and Representative of the Pacific Coast Musical Review Comments Interestingly on the Music Departments of the Daily Press and Musical Journalism in General

(From Music and Musicians, July 1919)

Seattle took a long stride musically when Walter Anthony was enticed to leave San Francisco by the Post-Intelligencer of Seattle and become a member of its editorial staff. It has been a pleasure for the editor of this Journal to meet Mr. Anthony and welcome him to the Pacific Northwest.

The writer called upon Mr. Anthony and, foxy-like, interviewed him (those knowing Mr. Anthony can imagine him being caught napping). However, we discussed many things pertaining to music, among them the commercial ethics of musical journalism. Some of the statements will bear reiterating over and over again and we commend a careful reading. He says:

"It seems to me that the social or the co-operative elements of the musical life are but too dimly realized. Just as there can be no sound unless there is an ear—for the bell on the buoy a hundred miles from human habitation or ear of living thing, makes no noise unless, perhaps, the fishes give it heed—just so is music pre-ordained solely to a social existence. There must be two or three gathered together in its name, before there can be music.

"Any wholesome agency that tends to create, develop or support the social elements of the musical life is important, and in this connection, the critic, the reviewer, the editor and the musical reporter find their excuse for existence. They are the gossips of music's commonwealth. Their activities are calculated to stir up interest, comment, conversation, argument and such differences of opinion as make for a healthy and energizing divergence of expression born of temperamental differences of viewpoint. Since we do not all hear alike, we cannot think alike. Neither Beethoven's Fifth Symphony nor Moussourgsky's 'Khovanstchina' duplicates exactly in any two pairs of ears the impression the composer sought to convey. Tschalkowsky pained Brahms with his music, and the Hungarian composer of the C minor Symphony was reluctantly admitted by the Slav to be outside his realm of thought and feeling. To put it bluntly, neither could endure the other's music. Trumpets in the ears of Mozart were hideous and he fell fainting to the floor when his father sought by repeated blasts upon one to cure him of his dislike of trumpet tones. Far from being a weakness, this fact of music's various appeal is its splendid strength, developing unity through divergence and reaching human hearts by a million different and devious paths. It is the description of these paths that involves the critic and interests the reader. For this reason, if for no other, the sincere writer on musical subjects, the editor of honorable journals devoted to the interests of music deserve, I believe, more attention than they receive.

"But, aside from the social functions of music that center in the musical journal and eliminating suggestion of moral or esthetical obligation to the critic, and the music journal or department of a newspaper, the musician, the teacher, and the professional executant owe it to themselves to assist in the support of musical departments and musical journals, and are foes to their own material interests when they fail.

"In the case of the musical writer, there is the constant struggle for proper and adequate representation in the columns of his paper. The newspaper is provided for every issue with 300 per cent more 'copy' than can possibly be squeezed into it—this is particularly true of metropolitan newspapers. The music

editor is at constant pains to keep the importance of his department before the eyes of the managing editor. The latter, in most instances, is not a musical enthusiast, but primarily a 'newspaper man,' seeking to give to the readers of his paper the news proportioned to the amount of interest that awaits it. It is not his duty to educate the public. There are trade and technical journals for the purpose. His first job is to provide the reader with the news. If support in circulation, commendatory comment and moral encouragement is withheld by

Distinguished Conductor Who First Came to America From London to Conduct Parsifal for Henry Savage and Later Was Conductor of the St. Paul Symphony Orchestra Selected for the Philharmonic Orchestra of Los Angeles—a Thorough Musician and Magnetic Personality

By ALFRED METZGER

Just before going to press this week, the Pacific Coast Musical Review received special information from Los Angeles that Walter Rothwell has been chosen for Conductor of the Los Angeles Philharmonic Orchestra, which is endowed by W. A. Clark, Jr., for \$100,000 a year. Mr. Rothwell is recognized by every one prominent in the musical affairs of this country as one of the ablest and most serious symphony conductors residing in America, and although he has not had sufficient opportunities to prove the complete extent of his musicianly

Paul Symphony Orchestra to engage him as conductor. He scored an immediate success, but owing to the war the orchestra was disbanded, after Mr. Rothwell had successfully conducted it for six years, and later developed into the Minneapolis Symphony Orchestra, which was finally perpetuated by Emil Oberhoffer. Walter Rothwell then went to New York, and among his outstanding musical conquests, is the unforgettable series of summer symphony concerts at Madison Square Garden, which crowded the huge auditorium to its capacity with enthusiastic audiences eager to listen to Mr. Rothwell's irresistible skill as conductor. These New York City concerts lasted for two years. More recently Mr. Rothwell devoted himself to teaching theory and composition and among his most distinguished pupils may be included Albert Spaulding, the famous violinist, and several prominent young American composers whose works are rapidly getting into vogue. Mr. Rothwell is not only a born conductor and a thorough musician, but a fine gentleman whose charm of personality will not fail to gain him hosts of friends everywhere. Mr. Rothwell was in San Francisco this week visiting friends.

The Los Angeles Philharmonic Orchestra will have ninety picked musicians, most of whom will be selected from Los Angeles and some from San Francisco. A few leading instruments will be imported from the East. It is Mr. Rothwell's aim to give Los Angeles the very finest symphony concerts the city has ever enjoyed and he will cater to those who prefer lighter forms of music, as well as those fond of the more severe classics. However, our interview with Mr. Rothwell occurred so late in the week that the most essential part of it will be published next week.

ANTHONY CHATS ON MUSIC PUBLIC

(Continued from Col. 2, this page)
managing editor with tangible evidence that the public is interested in reading about music the newspaper will find space commensurate with the importance of the topic and the significance of the event.

"What is true of the editor of the musical department of a newspaper, is true of the editor of a musical journal—though the latter, of course, finds his entire sustenance in musical interest. The teacher that will not advertise, the musical event that will not project its hopes through the medium of the columns of paid advertising in music journal and newspaper, is not only standing in his own way, but blocking the efforts of those who are doing their most to establish music as a vital part of the community's life. How can journalism do anything for the musician that will not do anything for himself?"

"Ah," says the teacher, seeking a gratuitous notice at the hands of a musical editor, 'Oh, I never advertise. It's undignified!'

"That has been said to me so often that I can tell in advance usually when it is coming.

"If all teachers, music makers and music consumers were like minded there wouldn't be any musical department in any newspaper, so the position of dignity taken by such opponents to advertising is the graceless attitude of those who seek to crowd in a chartered car and avoiding their share in the expense participate in the privileges made possible by the greater liberality of their betters. I can see no dignity in this position. It looks to me more like mendacity."



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music lovers, their apathy will be but prelude to the managing editor's apathy. He will apportion to news events a space regulated by public interest, and if more persons read about "the movies" than read about "speculations on the nebular hypothesis," he will relegate the cosmic subject to a corner and overwhelm it with the camera news, just as the storekeeper will move onto his counter straw bats in summer since there is demand for them, and relegate felt to the position it is given on top shelves by a no longer curious buyer.

"When the musical editor can go to his

accomplishments, during the course of his activities he has established for himself a reputation second to none among the conductors in this country. He came to America from Amsterdam, Holland, where he was conductor at the Royal Opera, and conducted the first performances of Parsifal in English given with such brilliant success by Henry Savage and his splendid English Opera Company. He was also the first to conduct Mme. Butterfly in this country and appeared here with this production of the Savage Company at the Van Ness Theatre after the fire. His artistic triumphs were such as to justify the management of the St.

(Continued on Col. 4 of this page)

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EIGHTEENTH YEAR

FORTUNE GALLO RECEIVES ITALIAN TITLE

The following interesting item which appeared in last Sunday's Examiner will be read with much pleasure by the many friends of Fortune Gallo, the distinguished opera impresario:

Friends and patrons of the San Carlo Grand Opera Company will be interested to learn that Fortune Gallo, managing director of the organization, was recently the recipient, from the Italian sovereign, King Victor Emmanuel, of an honor conferring upon him the title of Chevalier of the Italian Royal Crown. This is a knighthood enjoyed by personages of no less distinction than Puccini and Mascagni, the composers; Gabriel D'Annunzio, the eminent soldier-poet; Signor Caruso and others prominent in the Italian world of art. The honor to Signor Gallo comes in recognition of his successful efforts to propagate Italian music in this country, the employment of many of his nationals in the American operatic field these past several years, and the very substantial results of the series of Italian Red Cross benefit performances of opera by his organization in the United States and Canada during the late war. Chevalier Gallo is an American citizen, having taken out his naturalization papers immediately upon arriving in the United States several years ago. The San Carlo stars will make another transcontinental tour the coming season from New York to San Francisco.

A TWELVE-YEAR-OLD PRIMA DONNA

(From S. F. Examiner, July 20, 1919)

"Una bambina prodigiosa," they call little Miss Lina Pagliughi, a twelve-year-old girl with remarkable voice and musical intelligence, and when the discriminating Italians use those words they "say something." The bambina prodigiosa they further describe as "una Tetrastina Dodicenne," which is also something when said.

Little Lina was discovered eight or nine months ago by Madame Puerari-Marracci, the noted operatic singer who conducts the Italian Conservatory of Music at 464 Columbus avenue. She is the daughter of Mr. and Mrs. Giovanni Pagliughi. The parents being unable to provide for the child's education, Madame Marracci resolved that so phenomenal voice should not be lost and so she took Lina under her care and schooling without charge. All the Italian colony is now interested and the phrases above quoted are from elaborate criticisms in the principal Italian newspaper, "L'Italia."

Arrangements are being made for the girl to make an Orpheum tour, accompanied by her mother and the pianist, Madame Serrantoni. There is a remarkably beautiful and matured quality in the child's voice, which at high E is perfectly sure and musical. Lina's interpretation of "Caro Nome" and the Musetta Waltz Song are delightful, and she sings English ballads with feeling and naturalness much beyond her years.

She is certainly "una bambina prodigiosa."

MME. STANLEY DISCUSSES MUSIC STUDY

In giving her views recently on the subject of musical study, Mme. Stanley declared those singers fortunate whose musical knowledge began in the cradle under the greatest of all masters, the mother. "It seems to be the impression of singing teachers," said the prima donna, "that voice students should not begin serious study until they are about sixteen. In this connection consider my case. I made my first public appearance when I was fourteen, as a church soloist in Chicago. I was fortunate in having a thoroughly sensible teacher, a non-believer in 'tricks.' He had no fantastic way of doing things, but merely listened for the beautiful in my voice and developed it, at the same time pointing out faults and explaining how to overcome them. The principal part of the process was making me realize where and how I was wrong. After all, singing is singing, and I am convinced that my teacher's idea of letting the voice grow with normal exercise and without excesses was the best. It was certainly better than hours of theory. Real singing with real music is immeasurably better than ages of conjecture. I do not

mean that the student can omit preparatory work; solfeggios and scales are extremely useful. But why spend years dreaming of theories about which there is dispute? Even if, as some authorities modestly claim, the real old Italian school has been rediscovered, what is the benefit? An art teacher might rediscover the actual pigments used by Raphael; but to create a student who could duplicate the 'Sistine Madonna' is quite another story."

Not the least arduous of a singer's duties is that of going through the endless stream of songs which are constantly being submitted, either in printed form by publishers, or as manuscripts (more or less legible) sent by the actual composers; the latter being generally touchingly confident that their "little efforts" only need to be heard in public to become record-breakers. On this subject Mme. Helen Stanley states that she goes quite conscientiously through everything sent her.

The inclusion of a song in the repertoire of Mme. Stanley goes a long way toward ensuring its success.

MME. EYMAEL FINDS TALENT IN AMERICA

"Everywhere I be during my travel in America I find very much sincere and deep appreciation of ze good in music. We French people have always been so happy at home that we do not like to travel. But since ze war we make up our minds to come. We have so many zings to learn from you and we want to give you more opportunity to know our music." So spoke the beautiful French prima donna who will be heard in concert the early part of September in San Francisco. "She is really on a mission, making use of her wonderful art in helping France and America to become still better acquainted.

"America is so wonderful," she continued. "Your schools do so much for ze young peoples. All you need is more encouragement in art. Why, here in this 'bik'

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San Francisco

city of San Francisco you should have ze opera house, supported by your government. You don't realize your own talent, but ze war has already help you to see what your composers and musicians can do."

She went on to relate her experience in training an ambitious girl in New York. One day she asked a director of the Metropolitan to hear this American girl. "What!" he exclaimed. "An American can't sing! Don't waste your time, Madame Eymael."

"Zat made me seek at ze heart," said Madame Eymael expressively, "but I say: Be so quiet and hear me zis girl. After she sung, he is much ashamed and say, 'What will I do?'" And I say: "Give her a chance and encourage and protect her."

As a result, Miss Bonnam, the young aspirant, will have a part in the Metropolitan this season. The singer added that in her opinion America had produced some splendid artists, and believes that the next ten or twenty years will see numerous Americans added to the galaxy of the world's great stars.

Typically French in temperament and to the very soul, Madame Eymael finds much of lasting beauty in many American songs, and while there will be several new French gems in her program for San Francisco, the American composers will be given due consideration.

ORPHEUS TO BE REPEATED IN GREEK THEATRE

So insistent have been the requests hurled at Choras Paul Steindorff to repeat last season's great oratorio production of Orpheus in the Greek Theatre this summer, that Steindorff, in conjunction with Samuel J. Hume of the Music Dramatic Committee, and with Selby C. Oppenheimer again at the business helm, have arranged to again present Gluck's loveliest opera with a star cast in the classic Greek Theatre at the base of the Berkeley hills.

Perhaps no event of its kind made a more defined impression on music lovers than did Orpheus, filled with its melodic strains and most beautiful music, and admitting the introduction of glorious dance interpolations to the sublime music of the master, Gluck.

The coming revival of the classic will take place on Saturday evening, August 30th, and Steindorff will again present a most notable array of singers in the three major roles. Already he has secured the services of Lydia Sturdevant, who will unquestionably repeat her former success in the name part of the opera; and once more charming Anna Young will give distinction to the role of "Amour." A notable prima donna is now in negotiation with Steindorff to sing the role of "Eurydice," and a world famed dancer will lend her presence to the great cast, and will be a special feature of the program. A corps of young ballet girls, a great chorus of several hundred and a mammoth symphony orchestra will make up a titanic ensemble. Colorful light effects and gorgeous costuming will dazzle the eye while the music is fascinating the ear.

Due notice of the sale of tickets, the scale of prices, and further arrangements of the managements will soon be announced from Manager Oppenheimer's office.

IONE PASTORI ENTHUSES ORPHEUM AUDIENCES

Delightful Lyric Soprano Scores Immediate Artistic
Triumph and Pleases by Reason of Excellent
Voice and Artistry

By ALFRED METZGER

Ione Pastori, who is appearing at the Orpheum during the present and next week, scored one of the most decisive artistic victories ever won at this difficult place of amusement. We say difficult intentionally, because the audiences are so musically cosmopolitan and so variable from day to day that hardly any singer is able to please all the time. That Miss Pastori is able to arouse enthusiasm at every performance is ample evidence for the fact that she is an artist of rare achievements. And those who listen to her with the intelligence of genuine music lovers easily discover the reason for her success.

In the first place she possesses a genuine lyric soprano voice of excellent quality. It is pliant and carries easily. Its range is quite extensive and it is evenly placed, retaining its timbre from the very lowest notes to the very highest, never exhibiting even the slightest break and ringing out true and clear even in the middle position, in which most singers, among them some of the greatest, occasionally show weakness. Miss Pastori's intonation is absolutely correct, and her enunciation concise and easily understood. It might be advisable for her to introduce a livelier composition in contrast to the consistently sustained songs she has chosen, but this is merely a suggestion and not a criticism.

She sings an aria from Minc. Butterfly and a few brief songs, and her artistry is rewarded with enthusiastic applause and a demand for encores. Giacomo Minkowsky has reason to be proud of his pupil.

THIRD WEEK OF TEA FOR THREE AT CURRAN

"Tea for Three," which has proven one of the most delectable comedy offerings ever served theatregoers of San Francisco, begins its last week at the Curran Theatre Sunday night, August 3d. Selwyn and Company, under whose direction the presentation has been made, have established themselves in the good graces of a discriminating public by having sent to the Western metropolis the same players and production instrumental in creating the huge success the piece achieved in New York. So brilliant and unusual is the comedy that it might be called "actor proof," but the producers, recognizing the business value of preserving the masterpiece in its original form, refused to practice the false economy of offering an inferior cast as producers sometimes do. The air of prosperity about the box office of the Curran proves the wisdom of their judgment.

Arthur Bryon in the role of Phillip, discloses comedy acting of rare refinement. His exuberant personality and snappy, clean-cut rendition of the witty lines act as a mental tonic on his hearers. His scenes with Frederick Perry are stage classics. Elsa Ryan brings a dainty stage presence and great charm and vivacity to her role of Doris, the angle in dispute in Rol Cooper Megrue's domestic triangle. Mr Megrue has the happy faculty of making his stage folk human and plausible. He finds interesting material in the ordinary processes of living and his viewpoint is always a wholesome one. A particularly noticeable and enjoyable feature of any performance of "Tea for Three" is the manner in which husbands and wives in the audience quickly appreciate and apply many of the situations and humorous comments to their own domestic life. It is safe to assume that more than one fireside tangle in real life is agreeably adjusted on the way home from the theatre by a little application of some of the philosophy handed across the footlights.

The play contains three acts and a prologue effectively mounted in modern fashion. In addition to the principals mentioned above, there are two well acted bits by Mara Keval and Albert Marsh. Matinees on Wednesday and Saturday.

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MAUDE AYER MESERVE'S NATURE MUSIC COURSE

Educators and parents now realize the importance of early training for children. They no longer believe that the child may "run wild" until it is seven or eight years old and then be in a condition for a systematic natural development. The secret of interesting a pupil of any age (3 to 9 years) is to enable him to "do." We are all interested in the things we can do. A pupil does a thing and at once realizes his sense of power. He then gains satisfaction because he feels that he is growing. Music teachers have confined their teaching largely to the student over six and seven years of age, not because he could not be taught, but because the mother has not felt that her child needed to study. Children need play work that is constructive. There is a difference between using apparatus to embellish an exercise that is not constructive, and play that is constructive. Apparatus is all right for drill but not for presentation. The percept and concept must come from within.

Maud Ayer Meserve, of Los Angeles, is a teacher of long experience; she is also a mother of three children, and knows the child. She is a normal teacher for Effa Ellis Perfield work. She understands pedagogy and psychology. She has combined all of her forces into what she and Mrs. Perfield have chosen to call "Nature Music Course." It is designed to precede the Effa Ellis Perfield course, especially when applied to the child

Gossip About Musical People

Giacchino Ribaud, whose voice has been heard in leading operatic companies in the East and abroad, as well as in this city, will give a concert in Native Sons' Hall on Thursday evening, August 7th. Mr. Ribaud, who is a tenor of unusual ability, will be assisted by Norman Smith, the prodigious child pianist, pupil of George Kruger, Marian Walter, violinist, Vivian Clarke, contralto, Alice Nelson Kaull, soprano, and Fred Wilson, accompanist. A program of rare excellence will be heard on this occasion.

Howard E. Pratt, the able and popular tenor, who more recently has been prominently identified with War Camp Community Singing in army camps, has been chosen as Director of the Conservatory of Music of Whitman College, Walla Walla, Wash. He will also be head of the vocal department of this College. This institution is one of the leading music schools in the far West and Mr. Pratt's selection is a splendid recognition of his ability as pedagogue and vocalist. The Conservatory has a regular faculty and stands high in the educational institutions of the Coast. Mr. Pratt's numerous friends will be pleased to hear of his success. He naturally regrets leaving California, but he has been eager

at the leading picture theatres in the central part of this State. Mr. Minetti is now enjoying a well merited vacation, and will announce his plans for next season very soon.

Vladimir Shavitch, the well known pianist, has been leader of the Curran Theatre for some time, and has made an excellent impression upon the large audiences that frequent San Francisco's leading theatres. His programs, while arranged in a manner to please the average theatre goer, are exceedingly artistic and carefully chosen, and Mr. Shavitch conducts in a manner to secure fine rhythm and effective phrasing. The fact that audiences remain seated during intermission, and applaud at the conclusion of numbers is ample evidence for Mr. Shavitch's ability. The personnel of the Curran Theatre Orchestra is also exemplary and reflects great credit upon Mr. Shavitch's good taste.

Mrs. Anna Young, the exceedingly attractive and efficient young soprano soloist, who is so well known to our music lovers, has returned from Auburn, Cal., completely recovered from a severe illness. She had a severe attack of the influenza during the worst period of the epidemic early this year, and at one time her condition was desperate. Her many friends are exceedingly glad to find her again among them, and it is to be hoped that she will soon be heard in public. Mrs. Young is beyond a doubt, one of the best endowed and most accomplished of San Francisco's young vocal artists.

Leo Lang, of the piano department of Sherman, Clay & Co., returned from the East a short time ago, and attended the Convention of the National Piano Merchants Association. He also visited New York, and other Eastern centers, being heartily received and entertained as the representative of Sherman, Clay & Co., a firm that enjoys a high standing among the piano houses of the country.

Mr. and Mrs. Alfred Hertz, are enjoying another of their summer outings this season. They are visiting the Feather River country, from whence they will go to Lake Tahoe by automobile. They will be gone about a month, and will return during the latter part of August, when Mr. Hertz will resume his preliminary work for the 1919-1920 symphony season.

Mr. and Mrs. Horace Britt are spending the summer in a handsome Japanese house in Mill Valley. The property belongs to Mr. Marsh, the art dealer, and it is quite extensive and scenically beautiful. Mr. Britt enjoys this beautiful environment and since he is conveniently located to visit San Francisco frequently, and thus continue his studio work, and attend rehearsals of the Chamber Music Society, he can combine work with pleasure.

Mr. and Mrs. Stanislas Bem, have returned from an extended tour on the Pantages circuit, and are spending the summer here. It is likely that Mr. Bem will not be a member of the San Francisco Symphony Orchestra, but that he will again accept prolonged engagements on one of the principal vaudeville circuits. Mr. and Mrs. Bem scored a decided artistic triumph on this tour and have surely given evidence that they please the large audiences that frequent these theatres. They are among the few high class artists who are able to enthrall the average vaudeville audiences and thus do excellent missionary work in behalf of better music.

Jose Servin, the distinguished Spanish baritone, has been in Tuscon, Arizona, during the last year, looking after the interests of his brother, who was sick. Mr. Servin appeared during that period with a prominent opera company in El Paso, Texas, scoring an artistic triumph, and is now spending his vacation in San Francisco.

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Rose Piazzoni, expects to begin her European concert tour during the beginning of next year. The delay in the final ratification of the peace treaty, and the difficulties in obtaining passports so early, prevented Miss Piazzoni's departure for Scheveningen, Holland, where she was to appear this season. As already stated in this paper, she was asked to appear there in two big concerts during the principal part of the season, which ends the latter part of August. She will, however, make up for these omissions next season. She expects to arrive on time to appear in several concerts arranged for her in Nice, France, where the principal part of the music season takes place from beginning of February until the end of March.

Miss Alice Seckels, pianist, is being welcomed by her many friends. She spent the past eight months in Seattle, teaching at the Cornish School of Music, which is an institution of great prominence and scope, 5000 lessons a month being given in the musical arts. Miss Seckels played in concerts in the Northwest, both as soloist and as accompanist, and received splendid notices in each case. She will return to Seattle in September, and during the summer she is staying at the Real Hotel greeting her friends.

Mrs. Alice Kellar-Fox, the indefatigable secretary of the San Francisco Music Teachers' Association, who has been so prominent during the recent convention of the California Music Teachers' Association, left for a vacation at her bungalow at Moss Beach prior to resuming her studio work for the new season early in August.

A. D. Hennessy, auditor of Kohler & Chase, has returned from an extended trip through Mexico, Arizona and other parts of the Pacific Southwest, on a combined vacation and business trip. Mr. Hennessy reports continued hot spells in the territory which he visited and expresses himself gratified to be back in this city which possesses the finest summer climate anywhere.

Giulio Minetti, the well known orchestral leader and violinist, is in this city spending the summer months, after being six months in Sacramento, where he scored a brilliant artistic triumph as conductor of an orchestra



MRS. MESERVE'S SKILLFUL DAUGHTER-PUPIL

under seven and eight years. There is no apparatus. The basis for all the work is the music of nature. The ear, eye and touch are developed. The child is awakened, rhythmically, melodically and harmonically. It hears, sees and touches. The creative work starts in the beginning lesson. Pupils make their own first music book. No time is wasted on learning things that must be unlearned later on. Foolish stories are eliminated. Only real stories that have a direct influence and meaning on the inner development of the child are used. This work is correlated with the Effa Ellis Perfield work; some of the drills in the latter part are taken from the Perfield course. No other system for children grows into the Perfield work because all kindergarten courses teach staff and notation without feeling; they teach note values by "time sticks" which are not fundamental because they are not final; they teach chords out of scales, they give ear training on intervals, they teach dominant 7ths as the 5th of the major and minor scale and resolve by the old rule of 7th down, 3rd up, 5th up or down, etc. They teach major scales by patterns 1-1-1/2-1-1-1/2. They teach the minor scales as starting on 6th of major scale embellished by a story, a mere fact without feeling, and with reasoning that is the "other fellow's." They sing songs about "face" being the "spaces four on the treble staff." They confuse rhythm with pulse. They teach transposition on top of keys by finger position instead of by a feeling of "in" the key. They do not teach melody building, only melody writing. "Buildings" have foundations, melodies are not harmonized in the beginning work in kindergarten.

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GERMAN OPERA HEARD AGAIN IN NEW YORK

The Lexington to Be Filled Until Arrival of Chicago, Company. "Aida" in the Open Air. St. Swithin Dampens Ardor of Many Outdoor Concerts.

New York, July 27.—Owing to the bad weather the symphony concert to have been held at the Lewisohn Stadium last Monday night in honor of Belgium's Independence Day took place in the Great Hall of the College of the City of New York. Following an overture by the Stadium Symphony Orchestra, under the leadership of Arnold Volpe, a group of Belgian folk songs were played. A number of prominent Belgians, including Lieut. Col. Leon Osterleth, head of the Belgian Mission in the United States; Pierre Mall, Consul General; James Mertens and the Rev. J. F. Stillemans occupied seats on the speakers' platform. Father Stillemans and the Rev. W. A. Keefe, lecturer of the K. of C., made addresses. St. Swithin seems to have come pretty near proving the truth of the old superstition about it raining for forty days if it rained on his day. The rain in the last two weeks has played havoc with many of our open air concerts.

The Star Opera Company, which will present German opera in the fall, has leased the Lexington Theatre, and announced its first performance for October 20th. It will occupy the house until January 15th, when the Chicago Opera Company will take possession.

Otto Gorlitz, formerly of the Metropolitan, who will be artistic director of the enterprise, said that composers of other nationalities also would be represented, and that he hoped to make the company a "medium of international art."

Most of the former German singers of the Metropolitan will appear with the Star Company, the management said, George Blumenthal, former manager for Oscar Hammerstein, who is business manager for the company, will go to Berlin, London, Paris and Vienna to gather material and artists. Prices are to range from 50 cents to \$2.

Fortune Gallo, impresario of the San Carlo Opera Company and Andres De Seguro of the Metropolitan Opera Company, associate managers, announce a performance of Aida in the open air on Sunday evening, August 10th, at the Sheephead Bay Speedway under the patronage of the Italian Consul-General in New York, Comm. Romolo Trittoni, for the benefit of the sufferers of the recent earthquake in the Florence districts of Italy. The cast will include leading stars from the Metropolitan, Chicago and San Carlo Opera Companies. There will be an orchestra of 200 musicians, a stage band of seventy-five pieces, a chorus of 300 and a ballet of 100. The total stage ensemble in the great triumphal scene of the second act will total 2,000 people, horses, elephants, camels and oxen. It is to be hoped that after all these preparations it does not rain because although many of the grand stand seats overlooking the great two-mile oval are under cover, many in the bleachers might get drenched in case of unfavorable weather. That apprehension would not be felt about an open air performance in California in August.

A series of international chorus festivals with community singing by various national groups is being planned for city parks for each of the five Sundays of August by the newly organized chorus division of the National League for Woman's Service, co-operating with the International Music Festival Chorus. Mrs. Kenneth J. Muir, secretary of the International Music Festival Chorus, has been appointed chairman of the chorus division to develop the organization and arrange the program of the park festivals. All the concerts are to begin at 3 p. m. In connection with all the park festivals, community singing is planned by the audiences. Folk songs of the nationalities chiefly represented in the audience will make up that part of the program. Individual soloists also are being arranged for at all the festivals. The International Music Festival Chorus, which has built up an organization throughout the country, is encouraging everywhere the holding of the national park "sings."

"What Next," the musical comedy which Oliver Morosco produced on the Pacific Coast and in Chicago last season, will be presented in New York early in October.

"Don't You Love It!" is to be the title of the new musical comedy by P. G. Wodehouse, Roi Cooper Megrue and Raymond Hubbell, which Selwin & Co. will present early in the fall. "Don't You Love It?" is founded on "Seven Chances."

Community "sings" with portable equipment in the way of a folding organ and movable screen and stereopticon lantern are a novelty in community entertainment arranged by the New York War Camp Community Service. A series of such sings were opened on Saturday in the Mall, in Central Park, under the auspices of W. C. C. S. unit No. 38. Americanization addresses will be made at each concert.

Among the topics to be discussed at the annual convention of the National Association of Organists at Pittsburgh, August 5th to 8th, inclusive, are: (1) What is the specific object of music in the church, and does it fulfil its mission? Catholic, Anglican and other church denominations. (2) Of all denominations is there one more than another where music is more suited for the spiritual needs of the people? (3) Of these types of musical construction, which is most suitable for religious music? Gregorian, polyphonic, melo-harmonic, modern.—Gavin Dhu High.



Constance Alexandre Mezzo Soprano

Is spending the Summer in California after a six months' concert tour through Eastern, Middle Western and Western States, during which she received hearty endorsement from critics and audiences.

During this Six Months' Concert Tour, Miss Alexandre visited 26 States, 63 cities, and appeared in

125 Concerts

The tour included the following States: New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, Ohio, Maryland, Delaware, District of Columbia, Virginia, South Carolina, Georgia, Florida, Tennessee, Alabama, Louisiana, Texas, Arkansas, Kansas, Oklahoma, Missouri, Nebraska, Iowa, Illinois, Indiana and Kentucky.

Among the larger of the 63 cities in which Miss Alexandre sang were: Trenton, N. J., Scranton, Pa., Hartford, Conn., Springfield, Mass., Rochester, N. Y., Canton, Ohio, Wilmington, Del., Baltimore, Md., Washington, D. C., Norfolk, Va., Atlanta, Ga., Jacksonville, Fla., Memphis, Tenn., Birmingham, Ala., New Orleans, La., San Antonio, Texas, Kansas City, Mo., Omaha, Neb., Des Moines, Ia., Springfield, Ill., Indianapolis, Ind., Evansville, Ind., Louisville, Ky., Cincinnati, Ohio, Dayton, Ohio, and Columbus, Ohio.

The following extract from the Terre Haute, Ind., Star, of May 24, 1919, is an example of all criticisms received by Miss Alexandre on this tour:

Constance Alexandre has such a pleasing personality that she immediately won her audience. Added to that, a beautiful rich soprano voice and a well selected program completed the essentials that made her a favorite, even if all the audience were not versed in the languages to fully appreciate the French and Italian songs. Her enunciation was so clear that not a word was lost in her English selections.

Prior to her departure for New York in November, Miss Alexandre is available for a few concert dates in California. For particulars address

Jessica Colbert

Hearst Building, San Francisco

Telephone Sutter 4637

A CHINESE JAZZ BAND AT THE ORPHEUM

The marvelous strides which vaudeville is making will be splendidly exemplified in next week's Orpheum bill which will be both great and novel. The only Chinese Jazz Band will appear. Composed of Chinese born in the United States, many of them having enlisted in the American Army during the late war, their playing is a revelation to lovers of band music. A feature of their program is an ancient Chinese love song, played on Chinese instruments, forming a vivid contrast to the more modern American airs. T. B. Kennedy, Chief Bandmaster United States Navy, their leader, trained these musicians to a high degree of excellence.

Delightful Sheila Terry, who recently scored such a great success in William B. Friedlander's musical romance, "Three's A Crowd," will, in response to a numerous expressed wish, play a return engagement. She will have the assistance of those talented artists, Harry Peterson and Gattison Jones.

Clarence Oliver and Georgia Olp, firmly established favorites and talented comedians, will appear in Hugh Herbert's quaint and original playlet, "Discontent," which is a cross between modern comedy and symbolic drama. Mr. Oliver and Miss Olp play their respective roles with a charm and delicacy which is irresistible.

Mile. Nadje, who is the possessor of a form that is absolutely perfect and which she attributes to physical culture, will give an illustration of the exercises she practiced to acquire it. She also gives many other illustrations that are not practical for the amateur but are decidedly pretty to watch. Her exhibition of physical culture is rendered more interesting by the explanation she gives.

Nelson and Chain, in "Use Your Own Judgment," Murphy and White in "Tunes and Laughs"; Miss Lone Pastori, the favorite lyric soprano, in new songs; the latest Hearst Weekly and the sparkling comedy, "The Reckless Eve," will be the new numbers in a thoroughly enjoyable bill.

DANCERS AND PIANIST A GREAT NOVELTY

The Isadore Duncan dancers and George Copeland, pianist, again closed the New York musical season in a blaze of glory, capacity Carnegie Hall appearances on June 10th, 12th and 14th, repeating a like sensationally successful series of three appearances in the last week of June a year ago. This combination has made fourteen appearances in New York city alone this season, two in Philadelphia, two in Baltimore, three in Detroit and innumerable single appearances in the various great music centers of the East. The combination of these six charming "Isadore Duncan" girls, Liza, Theresa, Anna, Irma, Margot and Erica, and the authoritative Chopin interpreter, George Copeland, will be unquestionably the biggest novelty and one of the three or four sensationally big attractions in the field next season. Its box-office value has been proven unequivocally everywhere it has appeared, and its artistic merit is subscribed to by music critics everywhere and thousands of delighted auditors who have enjoyed their unique and spell-binding programs. Manager Selby C. Oppenheimer has secured a number of Northern California dates for this splendid attraction, and will present them to music lovers in San Francisco, Oakland and other places during December next.

SWAYNE PUPILS AT SUMMER SCHOOL

The personnel of the music department at the summer session of the University of California includes two gifted professional pupils of Wager Swayne—Marie Mikowa of New York and Madge Quigley, of Detroit. Miss Mikowa is one of Swayne's most brilliant artist pupils, who has played with great success with leading orchestras in Paris, New York and Boston, and she has also won for herself an enviable reputation in the concert field, having appeared with Leo Ornstein in a concert of Czech-Slovak music last winter in New York, as well as in numerous recital programs. She has received enthusiastic praise for the fine quality of her ensemble work with Jacobinoff, the brilliant young Russian violinist, this summer; and she has carried her audiences by storm by her exquisite solo playing whenever she has appeared, her masterly rendition of Liszt's Eleventh Rhapsody at the Greek theatre on July 16th being especially worthy of praise.

Miss Quigley has also won well merited success, especially by her splendid playing of the exacting Rimsky-Korsakoff concertos on July 20th, at the Greek theatre. This brilliant and difficult concerto is rarely heard, and it was given an artistic and musically reading by Miss Quigley, with Miss Mikowa at the second piano. Both young artists will play at several more concerts before the closing of the summer session on August 9th, and their splendid work is a source of sincere gratification to Swayne, who has taken great pleasure in preparing them for their public careers.

RECITAL AT KELLAR-FOX SCHOOL

On Wednesday evening, June 25th, at the Kellar-Fox School of Music 1005 Fillmore street, the following program was rendered by some of the advanced students of Alice Kellar-Fox: Piano duet, Marche Militaire (Schubert), Charles Alliston and Alice Kellar-Fox; piano solos (a) The Butterfly, Op. 3 (Grieg) (b) Waltz Brillante Op. 18 (Chopin), Miss Frances Merkeley; piano: (a) Prelude C sharp minor (Rachmaninoff), (b) Valse Brillante (Moszkowski), Arthur Dunlap; vocal solos: (a) At Dawning, Op. 29, No. 1 (Cadman), (b) Il Baccio (Arditi), (c) Her Rose (Coombs), Mrs. Helen Johnson; piano solos: (a) Sextette from Lucia di Lamermoor (left hand alone) arranged by Leschetizky (b) Rhapsodie Hongroise No. 12 (Liszt), Charles Alliston.

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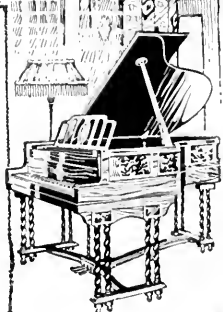
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The New Alcazar Company, vividly spot-lighted in popular interest by the artistry and rare versatility of its ardent young players, will turn from the humorous romance of "The Brat" to the more wildly absurd frivolity of "Here Comes the Bride," which has been secured from Klaw and Erlanger, for next week, commencing with Sunday matinee. This gay and piquant farcical comedy of matrimonial misadventure is by Max Marcin, author of "The House of Glass," and Roy Atwell, of musical comedy fame, now featured in the Chicago summer run of "Honeymoon Town." There are swift moving comic complications and a constant play of pungent wit in "Here Comes the Bride," involving the perplexities of the penniless young lawyer and the cruel millionaire's adorable daughter, whose of true love runs turbulently. In a moment of pique and financial depression, he, in consideration of one hundred thousand dollars—they are always reckless with money in farce comedy—weds a mysterious veiled woman from whom he is to part at the altar and then regain his freedom in Reno.

The week of August 10th, there is a cut back to drama of powerful emotional appeal when "Sinners," the big vital play of contrasts, will be given. It was a New York sensation with Alice Brady in the lead for an entire season at her father's theatre, The Playhouse.

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VOL. XXXVI. No. 19

SAN FRANCISCO, SATURDAY, AUGUST 9, 1919.

PRICE 10 CENTS

SEATTLE PLEDGES \$60,000 A YEAR FOR ITS SYMPHONY ORCHESTRA

Guarantee Board Settles Fate of Organization for Two Years—John Spargur to Continue For That Period as Conductor—Season to Open in October—C. F. White Chosen as Business Manager—Chamber of Commerce Organizes Singing Unit of Distinguished Citizens

BY WALTER ANTHONY

Seattle, Wash., July 26, 1919.

Last week the fate of the Seattle Symphony Orchestra was settled for two years more at least. John Spargur is to continue for that period as director of the orchestra. This was not done without expected opposition, for whenever was a musical director appointed unopposed? But the great consensus of opinion among the 100 members of the guarantee board was enthusiastically in his favor. If it had not been for John Spargur, there wouldn't be any symphony orchestra, for it was he, unaided save by his energetic and competent wife, that held the instrumentalists together until the present board was organized to take it over and finance it. Last season cost the guarantors \$27,000. This season the deficit is underwritten to the extent of \$60,000, which sum has been signed up for each of the next three years. The season will open in October, and there will be ten popular and ten regular programs, one each week, running concurrently. That is to say, a regular program will be given every two weeks, alternating with a popular program.

Choice of business manager has fallen to C. F. White, a local business and newspaper man, whose artistic tendencies and tastes it is believed will further qualify him for his tasks. He begins his active work on August 1.

It is felt here that Seattle's tentative period in the field of symphony is passed and that each season will see it on a higher plane of excellence, though some apprehension is naturally felt for the forthcoming season since with Los Angeles, San Francisco and Portland in the symphonic business there will be difficulty here in getting effective instrumentalists. The advantages San Francisco enjoys in a permanent season and the somewhat sensational burst of speed manifested through Mr. Clarke's munificence in Los Angeles will be competent, no doubt, to secure the choice of orchestral players. However, the disposition of the Union here has been to encourage to the uttermost our symphonic struggles, and to the extent of our ability to pay for them, there will be no unreasonable difficulties placed in the way of importations of talent.

The Masonic Temple, as inadequate as possible, has been selected for the "scene" of the concerts. I say "scene," for there is no difficulty at all in seeing the orchestra, though hearing it is not so simple a matter. Changes, not structural but superficial, will of course be made. They always are. But they will, I fear, be about as effective in remedy as those that have been tried in your own hopelessly defective Exposition Auditorium. A committee of 100 is at work here rousing interest in a municipal auditorium, and it was my recent privilege to address them a passionate plea NOT to pursue their indicated policy of copying San Francisco's auditorium blunder, for it seems that the committee had seen a picture of the Civic Auditorium of San Francisco and thought that one like it would about do for Seattle. It would about "do" for Seattle.

Do you remember Redfern Mason's witty remark about the Exposition Auditorium, when he was asked if he could hear a certain San Francisco official speak?

"Oh, yes indeed," said Mr. Mason. "I could hear him twice, which was far too much!"

Also last week Seattle financial interests became musical when a choral organization was formed and a "community sing" indulged by choristers whose combined bank accounts ran, I should say, into such sums as newspaper writers cannot compute and can only vaguely imagine.

The Chamber of Commerce organized a "singing unit," and held its first rehearsal last Tuesday. The bankers, merchants, professional men and capitalists announced themselves as entirely pleased with their venture, and their enthusiasm has proved sufficiently infectious to guarantee a healthy "singing" society among the Wall Street men of this northwestern metropolis.

Imagine, if you please, you San Francisco reader, a singing club that includes Mayor Rolph, William H. Curtis Polk, Tom O'Connor, District Attorney Pickert, E. S. Heller, Sam Berger, Samuel Shortridge, I. Magnin, Mr. Martin, manager of the Emporium, and Judge Bernard J. Flood, and you'll have an idea of the personnel of the choral crowd of the Chamber of Commerce that proposes to meet once a week under the baton of Francis Russell and learn "Katy," "Keep the Home Fires Burning," "Perfect Day," "Rose of No Man's Land," and, perhaps, all the stanzas of "My Country, 'Tis of Thee." There is in

this Chamber of Commerce organization, not only the commercial and financial, but the civic authorities of the city, including a former prosecuting attorney, criminal lawyers of eloquence, architects, leading bankers, financial princes and heads of the biggest wholesale and retail concerns of this thriving commonwealth.

I heard them sing last Tuesday. First they had a lunch in one of the rooms off of the Tea Room of the Bon Marche department store. Then with unbuttoned vests they forgot margins, dividends and coupons and turned loose on "Keep the Home Fires Burning," which they sang with so much feeling and "pep" that the suspicion became fixed evilly that they were all in the wood and coal business. Russell, who comes under the auspices of the War Camp Community Service from regimental work with the regular army, and is a man of pluck, determination and vigor, was utterly outsgung by his lusty choristers, who bawled so loudly and with such excellent effect that a meeting of the Typothetae of America held in an adjoining luncheon room was disorganized and the delegates gave up their after-dinner speeches in order to join forces with the city's energetic vocalists. The purpose of the singing unit of the Chamber of Commerce is to set an example to their employees who also are being given weekly rehearsals during business hours in the art of singing popular mu-

sic. They propose also to mingle with the throngs at the Saturday night and Sunday afternoon "sings" in the public squares of this city where the band concerts are given, and by example and precept encourage the multitude to join the spirit of song.

SCHUMANN-HEINK MAKES ANNOUNCEMENT

New York, July 23, 1919.

Editor Pacific Coast Musical Review,
26 O'Farrell Street, San Francisco.

Dear Sir: Will you please announce in your columns that I am under the sole and exclusive management of Messrs. Haensel & Jones, Aeolian Hall, New York, and that anyone wishing to book me should write to them. It is true that I promised Mr. Harry Harrison, of the Redpath Lyceum Bureau of Chicago, that I would fill one engagement for him, and I intend to keep that promise. I did not, however, give him or anyone else the right to book me, or to represent himself as my manager, and I want everyone to know that I am still under the management of Haensel & Jones.

(Signed)

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EIGHTEENTH YEAR

CONCERNING THE SIGNIFICANCE OF JAZZ

The Pacific Coast Musical Review has frequently been requested to express its opinion regarding the origin of the so-called jazz music, but did not consider the matter sufficiently important to bestow upon it even passing notice. At present, however, in the midst of the summer or vacation season, while enjoying a temporary relief from our more serious duties, we will try to conform to the wishes of some of our friends and give them the result of our researches in the realm of jazz.

In the first place, we believe the name is derived from a well known animal whose first syllable is jack. In order to disguise the derivation, and save the animal aforesaid unnecessary humiliation, which might stir up the wrath of the Society for the Prevention of Cruelty to Animals, the two syllables constituting the title of the animal aforesaid, have been transposed so as to read: "jassacks." And to further disguise the origin of the title, purely out of consideration for the animal aforesaid, the natural inclination among Americans to abbreviate pet names resulted in the short but euphonious word: "jazz."

Now our evidence for the derivation of this word does not rest upon the similarity of sound, but its "musical" character strengthens our contention, for anyone who has ever heard this so-called jazz, will readily recognize in its frequent sliding characteristics the familiar vocal expressions of the animal from which we have shown that the word itself has been taken.

Furthermore, there is physical proof of the veracity of our contention. The musician is giving expression to the peculiarly reminiscent sounds of the abbreviated jazz in various voluptuous contortions of the body in which occasionally even the ears join, as may be witnessed by anyone with eyes sufficiently keen to observe the gradual elongation of that part of the human anatomy that belongs to the aural apparatus. Indeed judging from the influence so called jazz seems to exercise in certain cases upon the human body either in the act of playing or dancing reminds one most forcibly of the mentality of the jazzacks, with apologies to the latter.

We are told in the recent number of the official organ to the musician's union that the members of that organization, properly attired in union suits, earn their living in two different ways. One of these is to play good music and the other is to play jazz. Thus it is officially admitted that the jazzacks has its honored place in union circles. And this is as it should be, for evidently the union stands upon the platform of permitting everyone to earn a living according to his taste. If you can not play good music, than make a living by playing bad music. If you can not act like a human being, act as well as you can, as long as you can earn a little money. If it is impossible to earn money according to the principles of horse sense, then acquire the intelligence of a jazzacks, and everything will be beautiful and serene. Why we even have heard that there are musicians who have so successfully imitated the virtues of the useful little animal that they actually consider jazz beautiful and can not tell the difference between an automobile and a donkey engine.

ALFRED METZGER.

GLUCK'S ORPHEUS AT GREEK THEATRE

Orpheus, Gluck's beautiful opera, so often referred to as the greatest tribute to the Muses, the memorable production of which last summer, in the Greek Theatre in Berkeley, is still fresh in the minds of the thousands who witnessed it, will be repeated by Paul Steindorff and his artists on Saturday night, August 30th, and for this occasion Steindorff has brought to his aid a carefully selected group of assisting artists, dancers, prima donnas, ballet and chorus, many of whom participated in last summer's production.

Lydia Sturtevant will again appear as "Orpheus," and she will repeat the success attained by her last year,

as will charming Anna Young, in the pretty role of "Cupid." Ina Herbst Wright, a soprano of national fame, will sing "Eurydice." Madame Wright has appeared in the role in a number of all-star revivals of the opera in the Harvard Stadium and at other Eastern points, and critical opinion is unanimous in that she is an ideal "Eurydice." Anita Peters Wright's Grecian dancing girls and big corps de ballet will again be features of the performance, and the appropriate costuming and elaborate scenic effects which marked Steindorff's production last summer as distinctive will again be employed.

MISS EMILIE LANCEL RESTING DURING SUMMER

After scoring most gratifying successes during a busy year, Miss Emilie Lancel is finding rest from her activities and inspiration for renewed energy in the beauties of nature at Castle Crags, Shasta County. Wherever and whenever this much admired singer was heard during the past season the critics commented upon the natural loveliness of her voice. Among these expressions of opinion may be quoted the following from the San Francisco Chronicle: "Her voice has warmth and color and possesses that tinge of emotional quality best designated as appealing."

Other critics emphasize the dramatic fervor, understanding of effects and artistic finish of her interpretation. Her perfect diction and smooth-flowing legato also are noticed by reviewers. And last, but not least, her charms of personality come in for their share of commendation. Taking all this into consideration, it may easily be seen that Miss Lancel can spend her vacation without worrying about her artistic success for next season.

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MANNING SCHOOL OF MUSIC OPENS SEASON

The Manning School of Music will begin its seventh successful year on Monday, August 18th. The past season, notwithstanding many obstacles, among which were the war and the influenza, were two of the most discouraging, proved to be the most successful term since the school came into existence. This surely is a fact of which Mr. Manning has every reason to feel exceedingly proud. The enrollment for the ensuing season is already greater than that of any preceding year, so that the outlook for the future is extremely bright. Surely everyone who knows Mr. Manning's singular adaptability and knowledge concerning the difficult vocation of musical educator will be pleased to know of his well merited success.

The Manning School of Music is now in its own home, 2242 Washington Street, which is the finest residential section in the city. The school has grown to such an extent that Mr. Manning is obliged to add an assistant. Miss Alice Seckels, a former pupil of Mme. Fannie Bloomfield Zeissler, Tina Lerner, and an attendant of the Godowsky classes, has been chosen for this responsible position. Miss Seckels has had much experience as pianist and teacher, and last year was most successful as a member of the faculty of the noted Cornish School of Music in Seattle. Other assistants will be announced later.

SHERMAN, CLAY & CO. BUY \$525,000 EDIFICE

Sherman, Clay & Co., the great Pacific Coast music firm, purchased a six-story re-enforced concrete building at the northeast corner of Post and Stockton streets, last week. This is considered one of the biggest real estate deals of the year, and one that speaks in eloquent terms of the immense financial strength of that house. This corner is one of the most desirable and most valuable corner lot properties in this city. It has eighty feet frontage on Post street and one hundred feet on Stockton place, while it extends 122 feet along Stockton street. On Stockton place the lot forms an ell. The property was bought from the Pacific Union Club. There was no other motive in the purchase of this property except the fact of making a profitable investment. It came to the knowledge of Sherman, Clay & Co. that this property was for sale, and for this reason they made up their minds to acquire it.

It might be assumed by people who usually seek motives that this property was purchased with the idea of eventually being occupied by Sherman, Clay & Co. The writer is in a position to state that if such action should ever be taken, it did not influence the purchase at this time. The lease of the building in which the Sherman, Clay & Co. business is now located does not expire for a number of years, and there is no reason to assume at this time that it will not be renewed upon expiration. Of course, if in the course of years it should develop that the location now occupied by Sherman, Clay & Co. should become obsolete as a retail center, no one, not even Sherman, Clay & Co., can foresee what might be necessary. The location of the building purchased is exceedingly favorable, being within one block of three principal car lines, and two car lines pass the door. It is an excellent investment, for the building is rented and brings a handsome monthly income. Sherman, Clay & Co. deserves to be congratulated upon the wisdom of their judgment.

EDDY HORTON EMPLOYS HIS HEAD AND HEART

Eddie Horton is more than an organist; he exhibits a more tactful manner toward his Maker by employing the functions of the brain he was given. And that's something not always demanded of instrumentalists, who are freely excused from the uncomfortable process of thought if only they will feel and put their feelings into music. Horton doesn't avail himself of that privilege, which we stupidly accord musicians who lay claim to it, but, on the contrary, is much devoted to the task of thinking the way out of the new problems which are raised by motion pictures and their music.

The scheme that Horton has worked out as most fluent, and thus most adaptable to the requirements of motion picture accompaniments, is nothing more or less than the Wagnerian scheme of "leading motives." He follows the story as the narrative is projected for him at a "pre-view" of the picture.

"The first thing I do is to associate a theme with love or romantic interest in the plot. I then select another theme appropriate for the suggestion of the 'bad man' of the story. The hero and the heroine are fitted with their motives and then the rest is comparatively easy. When two or more of these characters are projected on the screen in vivid action, I weave their motives together in a counterpoint of themes. During the merely narrative portions of the picture is where I try to entertain my audiences—that is, I play popular and eccentric selections gleaned from all sources."

UNUSUALLY FINE BILL AT THE ORPHEUM

The Orpheum bill for next week it is confidently predicted will prove one of the greatest triumphs in the history of vaudeville. Jack Norworth's revue, "Odds and Ends" having closed its successful New York season, Mr. Norworth has taken several of his best stars and is presenting them in vaudeville in the best scenes from his revue. Chief among them is Harry Watson, Jr., who will be seen as "Young Kid Battling Dugan" in the prize ring scene and in the "Telephone Scene." Watson is a comedian of extraordinary humor and ability which never fails to convulse his audiences with laughter. His bits of burlesque are classics. He has taken familiar characters and fashioned them into delightful burlesque.

"Smiling" Billie Mason, whom movie fans delight in, and Alice Forrest, a recruit from the concert stage, with a fine voice and a lovely stage presence, have joined forces for a tour of the Orpheum Circuit. They pleasantly contrast and blend their work in a delightful melange of patter, song and mirth. "Pianoville" is the name given to a brand new vaudeville act which is a combination of three pianists and a vocalist. The three pianists play at the same time on three pianos and George R. Reed sings to this accompaniment. Each of the pianists is a soloist, and during the performance is called upon to display individual talent, but it is the harmonizing of the pianos and the singing of Mr. Reed that chiefly contribute to the enormous success of the act.

Steve Juhasz, monologist comedian, magician and burlapologist, furnishes an exceedingly clever and amusing act which is a positive delight to his audiences. He is in a class by himself, for there is but one Juhasz. Frances Dougherty, who made her debut in vaudeville here and has since won golden opinions in many cities in the East, returns to her home town covered with glory. She will present a program which she calls "A Characteristic Melodic Diversion," and which is something different in the presentation of songs and stories.

The Only Chinese Jazz Band in new selections: Clarence Oliver and Georgie Olp, in their delightful playlet, "Discontent." Mlle. Nadje, in physical culture illustrations, and the latest Hearst Weekly will be included in a bill that reaches the highest standard of vaudeville.

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ABOUT MUSIC AS FIRST AID TO THE MOTHER

Interesting Conclusions Regarding Music's Influence Upon the Child Mind By One Who Has Made a Life Study of This Intricate and Important Problem

BY MAUD AYER MESERVE

Editorial Note.—Mrs. Meserve's Nature Music Course is one of the best known educational works of this character in America. Its author is at present visiting San Francisco and is meeting teachers who make a specialty of child training in music. She may be found at Room 407 Kohler & Chase Building. It is a rare opportunity for teachers of children. The following article first appeared in the Pacific Coast Musician of Los Angeles, about two years ago.

As soon as a child is out of the cradle the mother is confronted with the problem of how to keep the active little mind fed, as well as the body; the little fingers busy—constructively, lest they be occupied destructively; for busy, every mother knows, these fingers will surely be.

In the past, mothers accepted the theory that the body must be cared for, but the mind kept in ignorance, for fear its development might retard the health of the body.

Under this regime the small child was delivered into the hands of the physically strong, but often undeveloped, nurse-maid; or else was turned into the back yard; sometimes the street; with the injunction: "Go and play, don't bother mother." Happily for the men and women of the future that period has passed; today the mother and the teacher join hands, realizing that, together, they can meet the demands of the child life.

Children are like birds; their eager little mouths (both mental and physical) open to receive whatever is placed into them. The mind of the little child is like a clean black-board; whoever comes along may write upon it whatever he will; the mother, realizing this, would no more allow impressions, she did not wish her children to receive, to be made upon their plastic minds, and sensitive nervous systems, than she would allow a poisonous drug or uncovered razor to be placed where their little hands could get hold of it.

The parents realizing this, face the most serious problem which will ever confront them. The whole future of the little life is moulded according to these first impressions. One of the largest religious denominations has said: "Give us your child, until it is seven years of age, and it will belong to our faith forever."

The kindergartens (interpreted, "home garden school") sprang into being to meet this very problem which awakened motherhood was wrestling with. We all thought here was our solution; for the good the kindergartens have done, and the aid we have received from them; they have our blessing.

But, the wise educator of today realizes the kindergarten system has not solved the juvenile problem. Only that which evolves the child's consciousness, "from within, out" can successfully feed, satisfy, and really educate our children.

The child is, naturally, constructively creative; then let us build on this trait. Let us take care that we do not stifle its creative impulse by pressing upon it ready-made toys and perfected mechanical contrivances; rather, let us place in its hands building material.

Let us train it, first of all, in constructive thinking and reach the child mind and heart through the medium through which children must quickly and naturally respond.

Did it ever occur to you that the mother singing to her baby was the first step in that little one's education. All mothers of all nations, during all ages, have recognized the soothing effect of music on their young; so, instinctively and intuitively, mothers have turned to music as a first aid—auditory education.

Next in order has been the appeal to the eye of the child, with color; the bright yellow ball, or the red apple—visual education.

Then, the sense of touch has been developed, which is tactile education.

Today, the wise mother and teacher are working together, co-operating with each other and the child, building a new and more wonderful humanity than the world has ever known.

The process is so simple, beginning with the lullaby, sung by the mother, and followed by the tiny "song motives" baby is able to sing, correlated with color baby loves to pluck and listen to. Mathematics, geography, grammar; all these subjects are too difficult for the small child to grasp.

We are told that children do not arrive at the age of reason under eight years, so we open the door of their understanding—of themselves and the world about them—through the one universal avenue which awakens their "inner feeling—music. Through this realm of harmony the child is able to co-relate all of its faculties and activities with the world about it.

(To be continued next week)

Gossip About Musical People

Miss Cora W. Jenkins, the exceedingly successful Oakland teacher, accompanied by her niece, Beatrice Colton, left on an extended trip through the United States on May 1st and returned on June 28th, so that she was able to attend the Ninth Annual Convention of the Music Teachers' Association of California, during which she read a most interesting paper on the Child's Education, and took part in other most useful ways. During this trip, Miss Jenkins visited many of the large schools in New York, Boston and Philadelphia, in order to study the various educational methods employed there. She naturally met a number of the more distinguished musical educators and artists in the cities visited. Among these were: Frank Damrosch, Waldo S. Pratt, W. J. Henderson, H. E. Krehbiel, Percy Goetschius, Thomas Tapper, Edmund Severn, Arthur Foote, George Chadwick and F. A. Porter. Herein are included, in addition to educators, critics and composers. And it was in her capacity as composer as well as educator that Miss Jenkins commanded the respect of those with whom she associated on this occasion. Her particular genre consists of children's pieces, among which a charming set, "Springtime in California" has been is-

peared met with a painful automobile accident that kept him confined to his home for some time. He is, however, completely recovered and no doubt will be able to plunge into work with renewed zeal and energy.

E. Fidler-Bermanie, a brilliant pianist and teacher of Yokohama, Japan, was a visitor in San Francisco during July. He came here to spend his vacation and also to secure some musicians for an orchestra of which he is the director and which gives occasional concerts in Yokohama. In a number of the Japan Gazette of Yokohama we find the following about E. Fidler-Bermanie: "E. S. Fidler-Bermanie, leader of the Musical Quintette of the Grand Hotel, arranged and conducted a fine concert on Thursday evening when the ballroom was literally packed. This clever leader had assembled an orchestra of more than twenty-five pieces. Great enthusiasm prevailed, and each number was received with hearty applause. Afterward, all present expressed themselves thoroughly delighted with the concert." Among the numbers presented were the Italian Symphony from Il Guarany by Gomez, Gipsy Airs by Sarasate, Weber's Clarinet Concerto, George Vronsky, a basso from the Moscow Opera, sang Serenade from Don Juan by Nap-ravanik, and the Peer Gynt Suite by Grieg. The Yokohama Gazette concluded: "Two large baskets of flowers from friends were sent Mr. Fidler-Bermanie, and the orchestra presented him with a souvenir." Mr. Fidler-Bermanie is a Russian. He returned to Japan the end of July.

A New American Melody Ballad

"When You Look in the Heart of a Rose"

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sued by Arthur P. Schmidt of Boston. Mr. Schmidt has also accepted two sets for publication next fall. After the convention, which Miss Jenkins considers the most delightful and profitable ever held in the West, she spent a few weeks of well merited rest in the interior of the State, and is now back home preparing for the biggest and most promising season in her brilliant career.

Miss Helen Colburn Heath, the energetic and ever active vocal teacher and soprano soloist, is spending a delightful vacation at Saratoga, Cal. This is one of the most delightful vacation resorts in California and Miss Heath will no doubt return refreshed and ready to begin the new season with renewed vigor.

D. C. Rosebrook, for the past eight years first trumpet with the San Francisco Symphony Orchestra, and at present director of the Alcazar Theatre Orchestra, has opened a studio at 1002 Kohler & Chase Building, where he already has a class of ambitious students eager to learn how to correctly play the cornet, a most necessary instrument for orchestra and band. Mr. Rosebrook was cornet soloist with the Innes Band of New York for two seasons and scored a most decisive artistic success. As first trumpet of the San Francisco Symphony Orchestra his work is well known here. He is a conscientious musician and he has acquired a thorough knowledge of the technic required to play the cornet in a most musicianly manner. He pays particular attention to breathing and in this respect has adopted the principles employed by singers. He is one of the few really able cornet teachers.

H. B. Pasmore, the distinguished vocal pedagogue, has returned from Los Angeles where he spent the month of July teaching his annual summer class. He again met with brilliant success, being busy throughout his stay, and returning to his studio to begin his work for next season. Mr. Pasmore is one of the busiest musical educators in the State and his pupils may be met in many of the prominent churches and concert halls.

William Shakespeare, the noted English vocal pedagogue, left San Francisco on his return to London, where will resume his work which had been interrupted by the war. Prior to his departure from this city, Mr. Shakes-

Louis A. Espinal, the distinguished vocal pedagogue of New York, who is spending the summer in San Francisco, has assembled around him a number of serious students eager to acquire some of the knowledge he so ably transmits. Mr. Espinal belongs to those rare teachers whose sincerity and love for music insist upon correct practice of the art. He is never satisfied until the pupil actually attains efficiency. Unless a student succeeds in singing according to his teacher's suggestions he is not permitted to go ahead to something else. He must first master one thing, until he is permitted to proceed. In this manner Mr. Espinal occasionally loses a pupil, but he loses a pupil who will never amount to anything, while he retains pupils who are serious with their art and who eventually must become artists. It is quite a relief to know that such teachers are able to succeed here.

LOMBARDI LIMITED RETURNS TO CURRAN

Oliver Morosco will present popular Leo Carrillo at the Curran Theatre on Sunday night, August 10, in Frederic and Fanny Hatton's famous fun and fashion success, "Lombardi, Ltd.," in which he scored for five weeks last season at the Curran.

The presentation of this celebrated laughing success affords one of the most interesting events of the current theatrical season. The reputation of "Lombardi, Ltd.," as a laugh producer is very great. The authors have brought to the stage an entirely new character, that of a fashionable Italian dressmaker, Tito Lombardi, who might be a composite stage picture of several of America's foremost creators of smart fashion. Tito is a genius in the creation of gorgeous gowns, but has absolutely no idea of business, and proves somewhat of an amateur in the art of making love. He is entirely taken up with two subjects, clothes, and a show girl with whom he is desperately in love. Slow-paying customers on the one hand and an unfaithful sweetheart on the other lead him to the brink of financial ruin, from which he is saved only by the timely efforts of one of his man-nequins.

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New assistants have been engaged and may be met on Thursday and Friday mornings, August 14th and 15th.

For further information address the secretary of the school, or phone Fillmore 395.

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SUMMER INTERRUPTS NEW YORK MUSICAL LIFE

New Musical Comedy by the Shuberts—Big Salvation Army Band of Lassies—Cast of Open-Air Aida—Principals of New Symphony Orchestra

New York, August 3.—A new musical comedy, "Oh, What a Girl!" was presented by the Messrs. Lee and J. J. Shubert at the Shubert Theatre last Monday night. Edgar Smith and Edward Clark wrote the libretto and lyrics and the music was composed by Charles Jules and Jacques Presburg. Frank Fay and Harry Kelly were the principal comedians and the company included also Sam Ash, Ignacio Martinetti, Lew Cooper, Sam Curtis, Hazel Kirke and a large chorus. Attractive dances were introduced by Ma-Belle, Renee Adoree and Lewis Sloden and Veronica Marquise, together with a passage of juvenile cuteness by Clarice Snyder and Ethel Mary Oakland.

Twenty young women of the Salvation Army in Philadelphia have organized a Lassies' Band. It is to consist of twenty-five or thirty pieces, and will be the largest Salvationist women's band in the country. Envoy Victor Wright will train the band women, but one of the musicians will be selected as the leader. The band will take part in all large Salvation Army services and parades next fall and winter. The women will play the drum, cornet, trombone, clarinet, saxophone and every other instrument used in a fully equipped band.

Dr. Alma Webster Powell, prima donna, lecturer and Suffragist, has become a Roman Catholic. It became known last week that she was baptized at the Church of St. Francis Xavier, Sixth avenue and Carroll street, Brooklyn. She received her instructions from the Rev. Joseph L. Williams, a curate at the church. At Dr. Powell's town home, No. 913 President street, it was said she was at her estate in the Berkshires.

The Halevy Society, Leon Kramer, conductor, is the latest chorus added to the international festival planned for city parks on the five Sundays in August by the Chorus Division of the National League for Women's Service and the International Music Festival Chorus. The Halevy Society will sing in Central Park August 24th with the Seventh Regimental Armory Band. On August 31st many choruses representing foreign groups will take part in the singing. Soloists of prominence will be on all programs.

The cast for the open-air performance of Aida at the Sheephead Bay Speedway on August 10th for the benefit of sufferers from the earthquake in Florence, Italy, was announced by Andres de Seguro of the Metropolitan Opera Company. Marie Rappold will be Aida; Syrene Van Gordon, Amneris; Marie Tiffany, a priestess; Manuel Salazar, Radames; Ricardo Stracciari, Amonasro; Riccardo de Seguro, Ramfis; Natale Cervi, I Rex, and Luciano Rossini as a messenger. The large orchestra will be under the direction of Giorgio Polacco. The chorus will be in charge of Willy Tyroler. M. de Seguro will have charge of the stage ensemble.

More than one hundred composers who want their works produced have submitted scores to Artur Bodanzky, conductor of the New Symphony Orchestra, and he has decided to use several of them. Mr. Bodanzky has approved the personnel of the orchestra as selected by the Executive Committee, Mrs. Newbold Le Roy Edgar, Mrs. Charles S. Guggenheimer and Mrs. Harry Payne Whitney. The chief players will be: Arkady Bourstin, concert master; Alberto Pachman, assistant concert master; Leon Horelikoff, first second violin; Theodore Fishburg, first viola; Cornelius Van Vliet, first cello; Anselme Fortier, first bass; Daniel Maquarre, first oboe; Henry Leroy, first clarinet; Benjamin Kohon, first bassoon; Domenico Caputo, first horn; Pietro Capodiferro, first trumpet; Charles Cusumano, first trombone; Emil Weber, tuba; William Strelsin, tympani; Sepp Morscher, first harp. Preliminary rehearsals will begin September 10th, and continue daily until the first concert a month later.

Gavin Dhu High.

WALDROP TO PLAY MUNICIPAL ORGAN

During the absence of Edwin H. Lemare, the municipal organist, who will enjoy a well-earned vacation during the present month, a number of "guest" organists will play the great organ in the Exposition Auditorium at the Sunday night recitals. Upon the invitation of Lemare, Uda Waldrop, the well-known San Francisco player, will occupy the console of the organ this Sunday night, and he will offer a very attractive program. Wal drop has achieved fame both as an organist and composer, and during the P. P. I. E. he played upon the great organ in Festival Hall, and now located in the Auditorium, several times with marked success.

His selections will include Bach's Prelude and Fugue in C Minor, the Nuptial Song of Dubois, Gullmant's transcription for the organ of Saint-Saens' The Swan, the Minuet from Bizet's Suite L'Aresienne, Sullivan's Lost Chord, Widor's Toccata from the Fifth Symphony, his own Dance of the Water Sprites, from the Bohemian Play, Nec Netama, and Lemare's delightful Andantino.

The vocalist of the evening will be Mme. Anna G. Mautz, an Eastern contralto of renown, who, accompanied by Frederic Maurer, Jr., will be heard in San Francisco for the first time. Her songs will include Phillips' Moon and Sea, Dunn's Bitterness of Love, Apple Blossoms, by Kellie, My Love is a Muleteer, by di Nigero, and The Cuckoo Clock, by Grant Schaeffer.



Constance Alexandre Mezzo Soprano

Is spending the Summer in California after a six months' concert tour through Eastern, Middle Western and Western States, during which she received hearty endorsement from critics and audiences.

During this Six Months' Concert Tour, Miss Alexandre visited 26 States, 63 cities, and appeared in

125 Concerts

The tour included the following States: New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, Ohio, Maryland, Delaware, District of Columbia, Virginia, South Carolina, Georgia, Florida, Tennessee, Alabama, Louisiana, Texas, Arkansas, Kansas, Oklahoma, Missouri, Nebraska, Iowa, Illinois, Indiana and Kentucky.

Among the larger of the 63 cities in which Miss Alexandre sang were: Trenton, N. J., Scranton, Pa., Hartford, Conn., Springfield, Mass., Rochester, N. Y., Canton, Ohio, Wilmington, Del., Baltimore, Md., Washington, D. C., Norfolk, Va., Atlanta, Ga., Jacksonville, Fla., Memphis, Tenn., Birmingham, Ala., New Orleans, La., San Antonio, Texas, Kansas City, Mo., Omaha, Neb., Des Moines, Ia., Springfield, Ill., Indianapolis, Ind., Evansville, Ind., Louisville, Ky., Cincinnati, Ohio, Dayton, Ohio, and Columbus, Ohio.

The following extract from the Terre Haute, Ind., Star, of May 24, 1919, is an example of all criticisms received by Miss Alexandre on this tour:

Constance Alexandre has such a pleasing personality that she immediately won her audience. Added to that, a beautiful rich soprano voice and a well selected program completed the essentials that made her a favorite, even if all the audience were not versed in the languages to fully appreciate the French and Italian songs. Her enunciation was so clear that not a word was lost in her English selections.

Prior to her departure for New York in November, Miss Alexandre is available for a few concert dates in California. For particulars address

Jessica Colbert

Hearst Building, San Francisco

Telephone Sutter 4637

FIVE MAURER SONGS AT GREEK THEATRE

Five delightful songs from the pen of Frederic Maurer, the well known composer-pianist, were introduced with brilliant success at the Greek Theatre by Lida Carnahan, dramatic sorano, at the Half Hour of Music on Sunday afternoon, July 27th. Four of these songs were regular program numbers and were entitled: The Trysting Place, I Would My Song Were Like a Star, Love's Names, and Were I a Star. The fifth song was rendered as an encore upon insistent demand and was entitled Forget-Me-Not. Frederic Maurer has written about fifteen songs of which nine are now in the hands of Eastern publishers for consideration. Among those quoted above, "I Would My Song Were Like a Star" is now being printed by the John Church Company, and will soon be ready for sale. Another song entitled "Her Coming" is now in the press of G. Schirmer, and will be ready next fall.

The words to all the five songs, sung so splendidly by Miss Carnahan, are poems from the pen of James B. Kenyon, the famous poet, with the exception of The Trysting Place, which is by Doris Kenyon, the poet's daughter. Mr. Maurer attributes his success as song composer to these poems by Mr. Kenyon, as they proved to be the only poetic sentiments suited to his style of musical expression. He had been looking in vain for suitable words to be set to music, until by accident he discovered a book of poems by Mr. Kenyon, and afterwards the poet and composer became close friends.

The Trysting Place is dedicated to Doris Kenyon, the poetess and author of the words to which the song has been set, as is also the case with I Would My Song Were Like a Star, and Love's Names, written by the father. Were I a Star is dedicated to Mme. Jeanne Jomelli, while Forget-Me-Not is dedicated to Mr. Kenyon, the poet. In addition to these excellent songs by Mr. Maurer, Miss Carnahan sang the following compositions with unqualified artistic success: Le Tasse (Leonora), (Godard); Ah, Love But a Day (Gilberte); I Heard a Cry (Fisher); Values (Vanderpool); I Shall Not be Afraid (Eppert), dedicated to the singer; A Sunset Moment (Eppert), composer at the piano; The Salutation of the Dawn (Salter); As We Part (Ilgenfritz). The two compositions by Carl Eppert also created an excellent impression. Mr. Maurer played the accompaniments to all but Mr. Eppert's songs with that fine musicianship which he always reveals during his public appearances.

PASMORE TRIO AT ST. FRANCIS AUGUST 18

The Pasmore Trio, that has delighted audiences with its beautiful art from Berlin to San Francisco and from Seattle to Atlanta, and who played with brilliant success at Wheeler Hall of the University of California on July 9th, will give a farewell concert at the St. Francis Hotel on Monday evening, August 18th. Mary Pasmore, the violinist, will return to New York; Dorothy, the cellist, will go for a year to Honolulu to fill an engagement as soloist and member of an ensemble club; Suzanne, in private life Mrs. Digby Brooks, is the only member of the Trio who will remain in San Francisco this winter.

The Pasmore Trio is known all over these United States as the very best ensemble organization of its kind, as is attested by the unanimous voice of the press—East, West, North and South, for they have played in every part of the country, so that music lovers who attend their concert may expect full satisfaction. On this occasion the fourth Pasmore daughter will be heard. Her name is Harriet, and she sings with as great distinction as her sisters play.

Just at present she is her father's best pupil. She has a contralto with a range from low G to B flat above, and a quality that does not placard itself contralto, but woman. She has a colorature that rivals the best soprano. She has been meeting with great success in the Southland, both in concert and as soloist at the First Presbyterian Church, Pasadena, Rev. Dr. Freeman's Church. All of the above encomiums are culled from various press notices, mostly appearing in daily papers, and represent the consensus of opinion of the press relating to these gifted artists. A crowded room should greet them. The other evening the writer heard the Pasmore Trio interpret the Dumka Trio, which will be one of the principal numbers to be rendered on this occasion, and he can assure his readers that an artistic treat will be in store for them both as far as the composition is concerned and the musicianly interpretation of the interpreters.

SHERMAN, CLAY & CO. HONOR LOYAL EMPLOYEE

The Directors of Sherman, Clay & Co. gave a luncheon at the Bohemian Club on Thursday, July 17th, in honor of A. A. Reed, who has been in the employ of the firm for twenty-five years, and who during that time has proved his loyalty and good faith, thus justifying the distinction accorded him. Suitable addresses were made congratulating Mr. Reed upon his successful conclusion of a quarter century career with the house, and as a token of the firm's appreciation a beautiful and suitably engraved gold watch was presented to the beneficiary of this intimate occasion. Among the guests in attendance was Charles H. Dewing, of Sherman, Clay & Co.'s Oakland store, in whose honor a similar event was arranged some time ago, for he, too, has been with the firm more than twenty-five years. It speaks well for any business house to be able to retain faithful employees during a period of twenty-five years, and it also is a credit to the employees to possess the respect of their firm to such an extent.

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SAN FRANCISCO FRENCH THEATRE

The "Theatre Francais" Company of San Francisco, under the direction of the well-known artist and author, Andre Ferrier, will give its last performance this season on Thursday, August 14, at the Knights of Columbus Hall. "The Jalousie du Barbouille," a delicious and very comic operetta from Moliere, music by Fournier, will be given, in which Mme. J. G. Ferrier will take the leading part. The others are Marion Vecchi, the famous baritone (Le Barbouille); Andre Ferrier a very fine tenor (Valere); Miss L. Perrine, coloratura soprano (Cathau), and Mr. Camby (Gorgibus).

The other will be "Fiancailles de Guerre," a comedy farce in one act from the pen of Andre Ferrier himself, and which in the last two years has been presented over a hundred times in France. Mme. E. K. Clarke will play with Mme. J. G. Ferrier, Mr. A. Ferrier and Mr. A. Camby.

"The Madelon," the famous popular French song, will be played (an innovation) by the entire French Theatre Company and "the Poilus" veterans of San Francisco. A very select orchestra will be in connection with the operetta and will play during the intermission and for the ball at the end of this very clever performance. Tickets, \$1.00, and 50 cents.

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The girl who believed that the quickest path to fame and future led through the big city, rather than the small town, fell among sinners in New York, very human persons of good and evil impulse, but the great test of her womanhood came when she returned to her mother's modest New Hampshire home. There are splendid dramatic opportunities for Belle Bennett as Mary Horton; Walter P. Richardson as the reckless young western mine owner; Thomas Chatterton as the simple country doctor; Emelle Melville as the trustful devoted mother; Rafael Brunetto as the moral fanatic; Edna Shaw as the sullen Sadie; Jean Oliver, Emily Pinter, Henry Shumer, and Vaughan Morgan as the fast set of midnight rounders, and revelers along the Great White Way.

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SAN FRANCISCO, SATURDAY, AUGUST 16, 1919.

PRICE 10 CENTS

MUSICAL SUMMER ACTIVITIES IN SAN DIEGO

Interesting Personal Items Concerning Prominent Musicians Who Are Responsible for the Musical Life of the Delightful Southern California City

By EDWARD SCHLOSSBERG

San Diego, July 30, 1919.

One of the features of San Diego's musical life are the free daily organ recitals given at Balboa Park by Dr. Humphrey J. Stewart.

San Diego has been so fortunate as to be on the itinerary of a tour of the St. Cecilia Symphony Orchestra of Rome.

Harold Ostrom, baritone, sang at the Spreckles organ at the Sunday concert. He was accompanied by Miss Ethel Widener.

A committee of local representative musicians met at the home of Mrs. Bevitt for the purpose of revising the curriculum of a school credit course for the music department of the High School.

Senior Albino Gorno, dean of the College of Music, of Cincinnati, is visiting in San Diego with friends.

The Amphion Club, San Diego's largest musical organization, has re-elected as officers for the coming season, Gertrude Gilbert as President, Mrs. L. L. Rowan as Vice-President, and Mrs. Benjamin A. Buker as Secretary-Treasurer.

Miss Angela O'Byrne, prominent vocal teacher of San Diego, has recently returned from the East to again resume her work as vocal instructor.

Mr. Randall, manager of the sheet music department at Thearle's has just received an offer from the Schirmer Publishing Company to manage one of their chain of stores at Buffalo, New York, but he has declined owing to the beautiful San Diego climate and the kindness the Thearle Music Company extends to its employees. Thearle's is the largest music house in San Diego and musicians always get what they want there, especially since Mr. Randall has been in charge. Here is a man who knows the sheet music business from his long experience with the large music firms of the country and personal acquaintance with great artists. By his kind and genial personality he makes San Diego musicians feel that the Thearle Music Company is a house of real service.

San Diego, August 9, 1919.

San Diego has been in gala attire, welcoming the great Pacific Fleet. Flags and bunting are everywhere, the city is filled with guests, and many entertainments and musicales have been given in their honor. Members of the Professional Musicians' Guild donated their services for the entertainment of the officers' wives on Thursday and Friday afternoons in the reception rooms of the California Building at Balboa Park. Mrs. L. L. Rowan was in charge of Thursday's program and Mrs. W. H. Porterfield on Friday afternoon.

In honor of the visit of the Pacific Fleet to San Diego, the Raja Yoga Players of the Theosophical Society gave "A Midsummer Night's Dream" in the Greek Theatre on Point Loma. The open air theatre is ideally adapted to the presentation of Shakespeare's Fairy Comedy, a most exquisite setting and nature's glorious surroundings. Hubert Dunn as Lysander, Montague Mitchell as Bottom, and Grace Betts as Oberon, showed real histrionic talent. Miss Betts thrilled with her rich, resonant voice.

Mrs. Andrew Thaanum was soloist at last Sunday's song recital, given under the direction of the civic music committee at the organ pavilion. The reception given the singer attested the quality of the concert. Mrs. Thaanum has a clear, high soprano of unusual quality. Herbert Chase accompanied.

Havrah W. L. Hubbard, operaologist, will assume his duties as music critic on the Chicago Tribune on September 15th. Mr. Hubbard formerly served in the same capacity, resigning in order to devote his time to introducing the operatogue, working with Claude Gotthelf, pianist. He has a home at Grossmont.

The San Diego Music Teachers' Association held its regular meeting Thursday at the home of Mrs. Florence Schinkel-Gray, 231 West Spruce Street. Mrs. Zay Rector Bevitt, President, presided. Julian R. Waybur, of Berkeley, the guest of honor of the evening, gave a talk on "Music Extension in the University of California," with which institution Mr. Waybur is connected. The extension movement is one of the broadest and most hopeful of any yet achieved, the object being to serve communities removed from the great music centers, supplying not only artists in lecture recitals, but teachers as well, where desired. Mr. Waybur stressed the point that the work was not to compete with the teachers of music already established in those places, but to meet

the needs in ways not provided for. The work is a worthy one and the teachers rejoice in the opportunities which are being offered to California by this means. Mrs. Bevitt made a report of the late convention in San Francisco and a general discussion of the interests of the association followed. The 1920 annual convention of the Music Teachers' Association of California will be held in San Diego.

DR. MAURICE W. O'CONNELL AT AUDITORIUM

The second "guest" organist to occupy the console of the great organ in the Exposition Auditorium during the vacation of the municipal organist, Edwin H. Lemare, is Dr. Maurice W. O'Connell, who will play this Sunday evening at half past eight. For many years before the fire Dr. O'Connell was organist of St. Ignatius Church, and since then he has played at St. Dominic's Church.

During the Panama-Pacific Exposition he was organist at the Illinois Building, and on several occasions played on the organ in Festival Hall, now placed in the Auditorium. His numbers will include the Offertoire of Baptiste, two selections by Dubois, the Meditation from Thais, the Pilgrim's Chorus from Tannhauser, Chopin's Funeral March, Saint-Saens' Elevation in E, Schumann's Evening Song and the Grand Procession from Gounod's Queen of Sheba.

Blanche Hamilton Fox, the distinguished operatic mezzo-soprano, will be the vocalist of the evening, her selections including an aria from "La Favorita," songs by Vanderpool and Clarke, and Bizet's Agnes Dei. For this last number Dr. O'Connell will accompany her on the organ.

NOTED DANCER ENGAGED FOR ORPHEUS

The splendid singing cast already announced for the coming production of Gluck's opera "Orpheus" which is to be given under the direction of Paul Steindorff in the Berkeley Greek theater on Saturday night, August 30th., has been augmented by the engagement of Eugenia Vandever, interpretive and classic dancer of considerable fame and much talent. Miss Vandever has successfully appeared in several eastern cities as "premier danseuse" in operatic, concert and festival produc-

tions, and has been hailed by critics as one of the finest of American stars of dance.

Miss Vandever will be supported in the Orpheus production by Anita Peters Wright's Grecian dancing girls and her ballet corps, numbering some hundred or so unusually talented and attractive young ladies. From a spectacular standpoint the dancing features of the Steindorff show, together with the beautiful costuming and the unusual lighting effects promised, will work as a fine background for Steindorff's singing participants. Lydia Sturtevant will be the Orpheus, Ina Herbst-Wright the Eurydice and Anna Young the Cupid, and a great chorus of one hundred will constitute a specially effective ensemble. The orchestra will number fifty specially selected men, the entire performance being under the skillful and experienced baton of the University conductor himself.

PROGRAMS OF DANCERS AND PIANIST

That music received an attractive form of interpretation at the hands of the lovely Isadora Duncan Dancers and the pianist George Copeland, who will make a joint tour of California during the coming December, appearing in San Francisco, Oakland and other places under Selby C. Oppenheimer's management, is attested by the rare composition on the programs they are presenting. Their recent offering which served to crowd Carnegie Hall, New York, to its utmost capacity, was the most discriminating music offering ever given in the metropolis according to no less a writer than H. E. Krehbiel. Mr. Copeland opened the program with a masterful interpretation of MacDowell's "Sonata Tragica" then came the ensemble presenting the Chopin Funeral March. The six girls, ranging as they do from sixteen to twenty years in age, were next seen in solo appearances, a group of Chopin's works being selected for interpretation. The famous Polish composer's Berceuse was danced by Anna, Nocturne No. 2 by Lisa, Mazurka No. 25 by Anna, Mazurka No. 47 by Irma, Etude No. 21 by Lisa, Mazurka No. 23 by Theresa, Valse No. 6 by Irma, a Valse by Irma and Lisa and the Valse No. 11 by Anna. Mr. Copeland's piano group following included works by Bach, Scarlatti, Mendelssohn, Debussy and Liszt.



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The Godowsky Master Class, which is to be held in Seattle, August 4th to September 5th, gives promise of being an immense success from every standpoint. Mrs. Marguerite Hughes, who has been promoting the class for the last two months, announces that over two hundred pianists have registered for either playing or listening courses. Seattle musical circles are all agog (in the language of Irvin S. Cobb) over the coming of the great master. Incidentally the entire American musical world is watching these Coast master classes with a great deal of interest.

RIESENFELD THE MUSIC SPIRIT OF THE MOVIES

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(Specially written for the Pacific Coast Musical Review)
New York, N. Y., July 21, 1919.

On opposite sides of Broadway and a few blocks apart on that hectic thoroughfare stand two unusual institutions, the Rialto and the Rivoli. Both theatres are commonly and casually spoken of just as theatres, motion picture theatres indeed, and yet their institutional character, their standing in the community which they serve, is unlike that of any other amusement enterprises in America. They are not really theatres after all, but rather a twin pair of community centers of music and motion pictures and their allied arts.

As in every other important art institution, there is a focal personality, a dominant guiding taste in expression which has built up that very definite, even if tangible something which New York has in mind when it says "Let's go to the Rialto"—or the Rivoli. And that focal personality is Hugo Riesenfeld, one of those meteoric, fairy wand successes of Broadway.

The folks that Riesenfeld gathers about him, about a hundred thousand of them every week, are probably the most cosmopolitan lot in the world. They come from conventional Park avenue, from the ultra wealthy Upper Fifth avenue, from the spenders of Riverside Drive, from the Ghetto, from the long and short hairs of Greenwich Village, from churchly Brooklyn, from Little Italy, from Carnegie Hall, and from Cooper Institute, from Columbia University, from the University of Hard Knocks, from Flatbush flats, Hoboken, the Oranges, everywhere. Take a look at the audience any Sunday night and you are likely to see Enrico Caruso and his inseparable friend Scotti in first row loge seats, representing the Metropolitan Opera House, while a few rows behind or down in the orchestra circle are Abe Blazehimer and his family, representing the retail trade in second hand and misfit clothing in Seventh avenue. Bill Jones and John Smith and Richard Roe and John Doe and Mrs. Smith and Jones and Doe and Roe and all the little Roes are likely to be there too. They are all there. You can find Godowsky there. More than likely Fritz Kreisler is alongside, having slipped across the street from his suite at the Wellington, for a sip at this Riesenfeld perennial fountain of music and light. John McCormack is probably among those present.

A roster of the audience some nights would sound like the index of a phonograph catalogue, what with all of the high-sounding and famous names. But that is not all, you will find the same representation in every art field, painters and teachers like Myers and Dubois, sculptors and writers and actors—all of the potpourri of artistic New York. Never had a motion picture theatre such following.

How does Riesenfeld do it?

He could not tell you himself because he has no formula. Probably the only accurate answer is that in endeavoring to build entertainment which pleases himself best pleases the most people. The typical Rialto and Rivoli programs are said to be intelligent without being professionally and violently "high-brow," and meanwhile there is none of the usual theatrical leaning to the rage of the moment, no "jazz," no freaks

of showmanship, no riding of transient public whims. The best that the whole range of musical art can offer is presented, without flourish or pretense by Riesenfeld, and his two big orchestras—incidentally probably the largest theatre orchestras in America. Skimming through the programs for the Rivoli and Rialto for a few weeks, we find, for example, these overtures: "The Sorcerer's Apprentice," by Paul Dukas, "Leonore," No. 3, several of the Liszt Rhapsodies, Rimsky-Korsakov's "Scheherzade" Liszt's "Mazepa," Verdi's "Sicilian Vespers" and so on, for fifty two times a year in two theatres, a hundred and four opportunities like this a year on Broadway. No wonder Riesenfeld has built up a Rialto-Rivoli habit in New York.

The same sort of discrimination which Riesenfeld exercises in the musical field characterizes his choice in motion pictures. The best that he finds in the current offerings and an occasional dip into the better pictures of the past, make up the pictorial numbers. An interesting example is in his revival of certain of the better of the old comedies made by Charles Chaplin. The comedies in question were made before Chaplin became accepted as an artist of world fame, before it was proper and a mark of discernment to appreciate the philosopher pie thrower, when Chaplin was thought a crude roughneck instead of a somewhat Rabelasian genius. Riesenfeld sent a staff investigator prying into the dusty vaults of the motion picture industry and presently announced to Broadway his now nationally recognized "Chaplin Revivals."

There is a very intimate relation between the musical and pictorial programs at the two theatres. Often the feature dramatic picture of the program supplies the keynote for the whole program both in music and pictures, and thereby Riesenfeld attains a unity of effect

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that no one suspected was possible of the motion picture theatre. If the locale of the feature drama is in the Indian country, for example, the overture will have some of the color of it. The Indian motif will be recurrent in the pictorial magazine, especially edited for the theatre, and it will appear again in the vocal numbers, the second orchestral number and likely as not even in the usual weekly comedy. Riesenfeld believes in stringing the pearls of his program on the thread of the dominant motif.

It was Riesenfeld also who dared to bring to Broadway and offer to the populace the best of the interpretive dancing are as exemplified in the creations of Adolf Bolm of the Metropolitan Opera House, and other masters of the descriptive and pantomimic dance. Often the theme of the dramatic feature is preluded to the audience by a symbolic dance, wonderfully lighted and colored for the accenting of interesting effects. Riesenfeld goes after mastery in each of the arts represented just as seriously as a buying committee for the endowed art museum. John Wegler, a painter famed for his authority in color, is employed by Riesenfeld to execute the color and special effect ideas required for the interpretation of the program. For example, as this article is written, the Rivoli theatre is presenting as the overture the first of Grieg's "Peer Gynt" suites, with a series of four blended scenic settings, illustrating each of four movements.

Somewhere along early in this article we spoke about

the "fairy wand success" of Riesenfeld, which is merely the public's point of view on the matter. Broadway never hears much of a man until he has arrived.

But the groundwork of Riesenfeld's Broadway success was laid way back in Vienna almost thirty years ago. When he was a very little lad learning the violin, he was taken to Gustav Mahler, of the Vienna Opera House, who frowned upon a musical career for the boy, pointing out "your little finger is far too short to ever finger a violin." Riesenfeld thought differently and worked on his own notion for about ten years. Then came the day when Mahler heard the boy with the stubby finger play and sent for him to become the concert master of the Vienna Opera House. Riesenfeld's career led from Vienna all over Europe and through its art loving capitals. In time came a call to the United States, the land of P. T. Barnum and Theodore Roosevelt, and Riesenfeld became concert master for Oscar Hammerstein. After the closing of the Hammerstein theatre came a number of comic opera ventures and an engagement with Klaw and Erlanger.

In connection with motion pictures Riesenfeld made his first musical appearance as musical director for the Triangle de luxe presentations at the Knickerbocker Theatre on Broadway, a sort of endowed special showing by the producers of the pictures, who sought to give the film a new and higher plane of presentation.

When the Rialto theatre was opened in April, 1916, Riesenfeld was called to the post of musical director by Samuel L. Rothapfel. The marked success of the Rialto led to the opening of the Rivoli, a handful of squares away. A few months ago a remarkable thing happened, this artistic, musical Riesenfeld was asked by the directors of the two big theatre corporations to take the managing directorship of the houses, this in addition to his musical work. It was a signal recognition, this business of entrusting enterprises representing investments totaling about three and a half million dollars, and an annual outlay of more than a million for music and pictures to a man previously known not for commercial ability but solely as an artist.

There is a big workshop hidden away in the recesses of the Rialto, where late at night and often into the morning, Riesenfeld, his sleeves rolled to his elbows and a pencil in his teeth, labors with the next week's program. There is a screen, a pair of projection machines, a piano and in rooms adjoining a remarkable musical library. That is where his real work is done.

TRIXIE FRIGANZA RETURNS TO ORPHEUM

The Orpheum announces for next week a great new bill composed of headline acts of the greatest popularity. Emma Haig, one of the fairest favorites that the Follies ever had, will offer a selective program of songs and dances which is of unusual appeal. She will be assisted by that clever comedian, Jack Waldron, who has just returned from France where he was one of the Argonne players of the 77th Division. The union of these two artists in vaudeville has proven one of the greatest triumphs of the present season and their appearance may be delightfully anticipated.

Trixie Friganza, who shares the headline honors and whose recent success is remembered as one of the greatest in the history of vaudeville, will, in compliance with a numerously expressed wish, play a return engagement and will indulge in new songs and witticisms. Her reappearance is bound to be the signal for an ovation, for she is deservedly one of the greatest favorites the stage possesses.

William L. Gibson and Regina Conneli will appear in Aaron Hoffman's comedy, "The Honeymoon," which has won golden opinions in the East. Miss Conneli will be remembered for the brilliant success she scored in "Moondown" some two years ago, and Mr. Gibson is a well graced actor and a valuable asset to any performance he takes part in. The Bradnas, who hail from Europe, have just arrived from Australia, where they recently concluded a long and successful engagement. They will be seen in a quaint specialty which is principally hat manipulation. They are ambidextrous and at times all four of their hands keep a number of hats flying through the air. They are also capital comedians.

"Smiling" Billy Mason and Alice Forrest; "Piano-ville," featuring George Reed and Girls; Juhasz, in his great hit, "Bunkology," the latest Hearst Weekly, and Harry Watson, Jr., as "Young Battling Kid Dugan" and in "The Telephone Scene," will be the other numbers in a bill which can truthfully be described as illustrating the best in vaudeville.

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Gossip About Musical People

Albert Spalding, the distinguished American violinist, married Mary Vanderhood Pyle at Ridgefield, Connecticut, on Saturday, July 19th. The many friends and admirers of Mr. Spalding no doubt wish Mr. and Mrs. Spalding great happiness and contentment in their journey through life.

Mme. Rose Relda Cailleau, the successful soprano soloist and vocal teacher, has returned from a two weeks' vacation to Lake Tahoe. Mme. Cailleau resumed her studio work on July 21st and is gratified to discover that her class of students is even larger this year than it has been in the past. This really means a great deal as Mme. Cailleau's class always was one of the largest in the State. Among Mme. Cailleau's pupils is Tina Lerner, the noted piano virtuosa, who is really making astonishing progress with her rich, flexible soprano voice.

Mme. Jeanne Jomelli, the distinguished prima donna soprano, who is at the head of the vocal department of the University Extension Division, has accepted an offer to direct the vocal department of an influential Conservatory of Music in Honolulu. She will remain there for one year. Two other members of the faculty of this Conservatory, engaged from San Francisco, will be Louis Fenster, the brilliant young violinist, and Dorothy Pasmore, the rarely gifted cellist. The latter, together with Mr. Moss, pianist, formerly of this city, but now of Honolulu, will appear in ensemble concerts at the Conservatory.

Charles Wakefield Cadman, the noted American composer and pianist and Mme. Jeanne Jomelli, appeared in a concert at the Stockton Hotel, Stockton, Cal., a few weeks ago and scored an unusually marked success. The affair was under the auspices of the Saturday Club of Stockton, and a crowded house was aroused to the highest pitch of enthusiasm. The program contained several numbers representing gems from Mr. Cadman's works, and press and public were generous in their recognition of the genius of this justly celebrated American musician. Mme. Jeanne Jomelli received high praise for her excellent artistry and magnificent voice.

Henry L. Perry, the exceedingly able basso, who since his discharge from the army has been unusually busy in his vocal activities, will reorganize the chorus of the First Congregational Church on September 1st, following his leave of absence from this house of worship, during the above named service. It is likely that there will be no chorus at the First Congregational Church until about the third Sunday in September, as Mr. Perry desires to rehearse this newly organized chorus thoroughly before asking it to sing. The new pastor of the church, Dr. Gordon, of Washington, D. C., is expected on the first Sunday in October. It has always been Mr. Perry's great ambition to train a small chorus of young voices, and therefore appeals to the students who desire to acquire a thorough knowledge of ensemble singing. During his previous successful regime as choir director of the First Congregational Church, Mr. Perry scored a brilliant success with just such a choir, and the members were enthusiastic in praise of his work and pleased with the progress they made. They soon discovered the value of ensemble work and the sight reading class organized by Mr. Perry, and the purity of intonation, accuracy of enunciation and judicious phrasing. Mr. Perry desires specially to emphasize the fact that in thus seeking young students with ambition for his picked chorus he does not interfere with the work of our singing teachers. On the contrary, he wishes to co-operate with them, and assures them that they will not lose any pupils by advising them to take advantage of this fine opportunity to become efficient in the fundamental principles of ensemble singing. Mr. Perry contends that the church in organizing a choir has a duty toward music which is as great as the duty of the people in the choir toward the church. The church will be negligent in this duty unless it develops good singers who are competent technically as well as vocally.

Joseph George Jacobson, the well known pianist and teacher, who spent his vacation at Santa Monica, near Los Angeles, has returned and is again busy in his studio. Marian Patricia Cavanaugh, the exceptionally talented eight-year-old pianist and pupil of Mr. Jacobson, gave two private recitals before 500 Sisters, attending the Catholic summer school of the arch diocese. Her playing created quite a sensation, and much surprise was expressed not only at the remarkable technique, but at the understanding and expression which the child put into her playing. Much praise was bestowed upon the teacher for the good work he had done. At the conclusion of his concerts the Sisters presented little Marian with a large doll, which was received with great delight, for when not at the piano the child is eager to indulge in the pastimes of youth.

Walter Oesterreicher, the well known flutist, and orchestra manager of the San Francisco Symphony Orchestra, is spending his vacation at Bartlett Springs, no doubt preparing himself for another strenuous musical season.

Miss Adele Welsh, an unusually talented young violinist, who although not professionally active is nevertheless delighting many music lovers with her unquestionable artistry at numerous functions, is spending her vacation at Bartlett Springs, where her effervescent personality has ample opportunity to assert itself.

Sigmund Beel, the distinguished violin virtuoso and pedagogue, is spending his vacation at Monte Vista Inn, Dutch Flat, where he is recuperating from his season's work amidst ideal scenic and atmospheric conditions, and preparing himself for one of the busiest seasons in his active career.

Mr. and Mrs. Vladimir Shavitch, two of the most noted musicians residing in California, were having a most pleasant time at Feather River Inn, where they spent



part of their vacation. They met Mr. and Mrs. Alfred Hertz, who were there prior to their departure for Lake Tahoe where they will spend the rest of their vacation. Mr. and Mrs. Shavitch are residing in Ross during the summer, and recently Mrs. Shavitch, better known in the artistic world as Tina Lerner, gave a birthday party in honor of her husband, who is director of the Curran Theatre Orchestra, and meeting with well merited success. At that party some of the best known musical people from the bay cities were in attendance, among them Mr. and Mrs. Hertz, Mr. and Mrs. Oppenheimer, Mr. and Mrs. Britt, Mr. and Mrs. A. Lang, Miss Marguerite Raas, and a few others. The accompanying snapshot, taken by the official photographer of the Musical Review, shows Mr. and Mrs. Shavitch and their daughter in a very confidential mood.

Mr. and Mrs. Horace Britt are residing in Mill Valley during the summer, occupying the unique and scenically beautiful spot owned by Mr. Marsh, the well known art dealer. A few weeks ago Mr. and Mrs. Britt had one of their delightful receptions at which a number of distinguished musicians were in attendance. Among the

these eminently gifted members of California's musical cult. Mr. Waldrop is an accompanist second to none we know of, and a pianist and teacher of the most approved type. Miss Raas is a soprano soloist who possesses an excellent voice as well as an artistic judgment in her interpretations. Two young people of such splendid accomplishments and such popularity surely will find much in common in their association.

Ida Hjerleid Shelley, the successful Sacramento pianist and teacher, spent her vacation in the Yosemite Valley last week, and found great delight in the numerous excursions and scenic splendors that abound in that Paradise of California. She has returned to Sacramento where her efforts keep her active during the greater part of the year.

Marie Hughes Macquarrie, harpist, and Rebecca Haight, cellist, were the soloists at the Sunday Evening Lobby Concert of the Fairmont Hotel on August 10th. They scored an immediate success and were praised for their musicianship and splendid artistic accomplishments. Miss Haight is a pupil of Horace Britt and delighted her audience with her fluent technique and superior skill. She played the following works: Aria (Tenaglia), Bourée (Händel), Ave Maria (Schubert), Melodie (D'Ambrosio), Gavotte (Popper), Orientale (Cui). Miss Macquarrie made an excellent impression by reason of the limpidity of her tone and the brilliancy of her technique and played: La Source (Zabel), Paraphrase Lucia de Lammermoor, original harp solo entr'act I and II (Donizetti-Zabel), Spanish Dance (Tedeschi).

LILLIAN TOVIN SCORES TRIUMPH AT ORPHEUM

Greatly Gifted Young Vocalist Appears at Short Notice and Scores Instantaneous Hit with Critical Audience—Another Minkowsky Pupil Success

On Wednesday of last week Ione Pastori, the decidedly accomplished soprano soloist, was suddenly compelled to interrupt her brilliant engagement at the Orpheum owing to a severe cold, and at the last moment Lillian Tovin, soprano, and also a pupil of Giacomo Minkowsky, was asked to appear on that day only. Her teacher had only a few moments to prepare her for this appearance, but thanks to his skill and Miss Tovin's own cleverness and adaptability, the young singer scored an instantaneous triumph which no doubt will result in future engagements.

Miss Tovin sang an aria from Cavalleria Rusticana and a few lighter compositions. She possesses a fine, powerful soprano voice that was heard easily throughout the auditorium, and her enunciation was clear and concise. Her success was, however, not solely due to her fine musical accomplishments, although there were pre-eminent, but also to her unquestionably magnetic personality. Miss Tovin made the impression of having had considerable professional experience, and there was not a sign of the amateur about her. The moment she came before the footlights she had won her audience, which was noticeable from the hearty welcome accorded her by a strange audience.

She was recalled several times, and evidently both her style and her songs pleased the large and enthusiastic audience. Both Miss Tovin and Mr. Minkowsky are entitled to hearty congratulations, and it is gratifying to know that vocal students have such an opportunity to study in San Francisco, which fact should be recognized by press and public.

A. M.

A New American Melody Ballad

"When You Look
in the Heart of
a Rose"

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better known of the musical people present on this occasion were: Mr. and Mrs. Shavitch, Elias M. Hecht, Louis Persinger, Louis Ford, Arthur Argiewicz, Miss Constance Alexandre, Nathan Firestone, and several others.

Eugene Blanchard, the well known pianist and teacher, married Miss Barbara Miller, an unusually gifted contralto, soloist of the First Presbyterian Church, Oakland, a few weeks ago. Mr. and Mrs. Blanchard spent their honeymoon at Lake Tahoe, and returned last week to receive the hearty congratulations of their numerous friends. Mr. Blanchard is not only a most brilliant pianist, but as teacher, too, he has gained a host of admirers and students who speak of him in the highest terms. Mrs. Blanchard is one of the leading singers of the transbay cities.

Miss Audrey Beer, the well known pianist, returned from a two weeks' vacation at Monte Rio, and has resumed her studio work. Miss Beer belongs to the most active teachers of the younger set, and is pleased to be able to say that this year her classes show a marked increase over last. She will be soloist at the first concert of the season for the San Francisco Musical Club in September.

Uda Waldrop and Miss Marguerite Raas announced their engagement in last Sunday's papers, and surprised all those of their friends who are not sufficiently acquainted with their affairs to have guessed the news. Surely the announcement caused not only surprise but pleasure as well among the friends and admirers of

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Desider Josef Vecsey, the distinguished piano virtuoso, who appeared five times with the Los Angeles Symphony Orchestra as soloist and scored, such a triumph that the Los Angeles Times said of him that he drew the largest audience of any pianist appearing in Los Angeles outside of Paderewsky and Hofmann, is spending his vacation in San Francisco. For the next season Mr. Vecsey has been selected as one of three piano soloists with the Philharmonic Orchestra of Los Angeles, the other two being udolph Ganz and Leo Ornstein. The writer has heard Mr. Vecsey play and we were so impressed with his skill and virtuosity that we wished it would be possible to hear him with the San Francisco Symphony Orchestra next season.

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GREAT INTEREST IN PASMORE CONCERT

Unusual interest is being manifested in the ensuing concert of the Pasmore Trio which will be given in the Colonial Ballroom of the St. Francis Hotel next Monday evening, August 15th. This exemplary musical organization has established for itself such an enviable reputation that it is hardly necessary to again emphasize its principal artistic features. However, it will not be amiss to call attention to the numerous critical opinions aroused by its playing throughout this country and Europe. A few of the more important opinions are here presented:

Berliner Tageblatt—"Of the three talented sisters, who form the Pasmore Trio, already widely known here, I heard the first two movements of the A minor trio (Op. 50) of Tschaiakowsky, a tasteful performance."

Die Post (Berlin)—"So sure of themselves in ensemble were they that they entirely dispensed with their notes. The great B major trio of Brahms was given throughout with clearness, full of comprehension of the master's meaning, and beautiful tonality."

Birmingham (Ala.) News—"The most soul-satisfying music that has been heard in Birmingham since Damosch was here, was given by the Pasmore Trio at the Jefferson Theatre, Sunday afternoon, to a thoroughly appreciative audience. * * * Their power to reach and hold their audience is something more than unusual; it is nothing short of marvelous."

Felix Borowski, in the Chicago Record-Herald, Dec. 24, 1909—"The members of the trio have studied the art of chamber music playing to good and effective purpose. Their ensemble is excellent indeed, not only in the mere playing of the notes at the same time and by all together, but also in the more subtle unity that results from one central thought dominating the whole."

Los Angeles Examiner—"The Tschaiakowsky trio was played with dramatic intensity and portrayed inspiring life's greatest emotions. Their coloring phrasing and splendid wealth of tone gave a worthy performance of a great work."

Los Angeles Examiner, March 14, 1908—"One of, if not the greatest trio ever in Los Angeles."

Walter Anthony, in the San Francisco Call—"A delicious bit was Mary Pasmore's interpretation of Kreisler's favorite song piece, Dvorak's Humoresque, which, even with the giant's rendition still in our ears, was done with rare charm and expressiveness."

At this forthcoming concert, Harriet Pasmore, the fourth sister, and her father's most representative pupil, will be one of the participating artists. She is contralto soloist at the Presbyterian Church in Pasadena, and professor of singing at Pomona College. She has given recitals at the Greek Theatre and in the Southland, and has sung at the Lemare organ concerts, and in leading musical events in Los Angeles (on one occasion before 10,000 people), and has always met with instantaneous and unqualified success.

Following are some press comments regarding Mary Pasmore's New York success:

New York Globe—"Mary Pasmore proved herself the delightful artist anticipated. She played her numbers with distinction and reserve."

Plainfield (N. J.) Courier-News—"We have heard some great violinists in this city; both Kreisler and Ysaye have played here within a year or two, but Miss Pasmore need not dread a comparison. Her playing is exquisite, characterized by style and finish and great individual charm. All who heard Miss Pasmore yesterday must be unanimous in the hope that some day the Pasmore Trio may come here to play."

Mary and Dorothy Pasmore will leave on August 19th, the former for New York and the latter for Honolulu. This concert will therefore be in the nature of a farewell affair. Suzanne Pasmore (Mrs. Digby Brooks) will remain here and continue her professional work.

THE NEW HENRIETTA AT THE ALCAZAR

Laughter and thrill race neck and neck at the Alcazar next week, commencing at the Sunday matinees, when its first presentation of "The New Henrietta" will possess special interest because Walter P. Richardson was featured in it two seasons in Australia before he became leading man at the popular New Alcazar Company. It will be final proof of Richardson's versatility to see him in the delightful role of "Old Nick" Van Alstyne, the irascible but golden-hearted wizard of Wall Street, a classic characterization immortalized by the dean of American comedians, William H. Crane, whom San Francisco now claims as honored and well beloved resident. "The New Henrietta" has never been acted here except by Mr. Crane and his all-star cast, and is right up-to-the-minute in this era of big money and frenzied speculation. The vibrant comedy drama is the work of Winchell Smith, author of "Turn to the Right," "Lightnin'" and many other popular plays, and Victor Mapes, whose craftsmanship was shown in David Belasco's comedy success, "The Boomerang."

Charming Belle Bennett will be revealed in a new light as the brilliant, sparkling young widow, Mrs. Cornelius Opydyke, who turns the grizzled bear of the Stock Exchange into a lamb of gentleness. Vaughan Morgan and Jean Oliver, as the magnate's son and dainty ward, have a humorous romance all their own; Thomas Chatterton is the polished villain of a stock wrecker, and Henry Shumer, the fashionable clergyman with a mania for speculation. Emily Pinter, Rafael Brunatto, Edna Shaw, Al Cunningham, Nate Anderson and other favorites are admirably cast.

"The Brat," with Miss Bennett as a humorous little waif, drew such record breaking crowds during its single week that its revival for a farewell week, August 24th, will be good news to thousands who were either away on vacation or unable to obtain seats for the recent presentation.



Constance Alexandre Mezzo Soprano

Is spending the Summer in California after a six months' concert tour through Eastern, Middle Western and Western States, during which she received hearty endorsement from critics and audiences.

During this Six Months' Concert Tour, Miss Alexandre visited 26 States, 63 cities, and appeared in

125 Concerts

The tour included the following States: New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, Ohio, Maryland, Delaware, District of Columbia, Virginia, South Carolina, Georgia, Florida, Tennessee, Alabama, Louisiana, Texas, Arkansas, Kansas, Oklahoma, Missouri, Nebraska, Iowa, Illinois, Indiana and Kentucky.

Among the larger of the 63 cities in which Miss Alexandre sang were: Trenton, N. J., Scranton, Pa., Hartford, Conn., Springfield, Mass., Rochester, N. Y., Canton, Ohio, Wilmington, Del., Baltimore, Md., Washington, D. C., Norfolk, Va., Atlanta, Ga., Jacksonville, Fla., Memphis, Tenn., Birmingham, Ala., New Orleans, La., San Antonio, Texas, Kansas City, Mo., Omaha, Neb., Des Moines, Ia., Springfield, Ill., Indianapolis, Ind., Evansville, Ind., Louisville, Ky., Cincinnati, Ohio, Dayton, Ohio, and Columbus, Ohio.

The following extract from the Terre Haute, Ind., Star, of May 24, 1919, is an example of all criticisms received by Miss Alexandre on this tour:

Constance Alexandre has such a pleasing personality that she immediately won her audience. Added to that, a beautiful rich soprano voice and a well selected program completed the essentials that made her a favorite, even if all the audience were not versed in the languages to fully appreciate the French and Italian songs. Her enunciation was so clear that not a word was lost in her English selections.

Prior to her departure for New York in November, Miss Alexandre is available for a few concert dates in California. For particulars address

Jessica Colbert

Hearst Building, San Francisco

Telephone Sutter 4637

NEW YORK OPERA WILL MISS HAMMERSTEIN

Passing of the Noted Impresario Leaves the Metropolitan Without a Serious Rival—Toscanini Says the Italians Like Wagner—Shubert Will Send Out Many Musical Productions This Season

New York, August 10.—It will be a long time before New York or any other city produces another Oscar Hammerstein, who, as you saw by the news dispatches at the time, passed away on the 2d inst., in his seventy-seventh year.

He began his career as a cigarmaker and became the most talked of grand opera impresario, theatrical producer and theatre builder in the world.

The Manhattan Opera House and the Lexington Theatre, the Harlem Opera House, the block of theatres which included the Criterion and the New York Theatre, the Victoria, since torn down, and the present Harris Theatre in Harlem, first known as the Columbus Theatre, and the Republic, these were the one time monuments to the tireless energy of Oscar Hammerstein as a theatre builder.

Outside of this city two other theatres, the Philadelphia Opera House and the London Opera House, stand as proof that Manhattan Island was too narrow to confine the impresario's zeal. Of one of the largest theatres he built there is not a trace. It was the first Manhattan Opera House on West Thirty-fourth street, where Macy's store now stands. Built originally for opera in English, it was subsequently used for drama. Later it was absorbed by Koster & Bial.

Having run away from his home in Berlin at 13, up to which time his father made him practice the violin assiduously, he started in life as a cigarmaker. His fortune was earned through an invention he made for decreasing the difficulty of making cigars. He held at the time of his death 108 patents for the same sort of machinery, and was an expert chemist as well.

His Manhattan Opera House worried the Metropolitan Opera Company so much that it bought Oscar out for ten years. The ten years would have expired next February. He told me that he intended to start up on the minute, and I know he would have done so if he had not been called away forever.

Last week was the closing week of a series of free concerts at Columbia University, under the direction of Edwin Franko Goldman and the New York Military Band. During the past six weeks there were more than 15,000 persons in attendance at each concert and in some instances the audience numbered between 25,000 and 27,000. The program for the closing week, which is typical of the others, was as follows: Monday, Thomas's Mignon overture, Verdi's Il Trovatore, Sullivan's Mikado, Offenbach's Tales of Hoffman, and smaller numbers by Massenet and Schwarwenka; Wednesday, Wagner's Parsifal, Suppé's Poet and Peasant overture, Sullivan's Lost Chord, Tschaiakowsky's 1812 Overture, and Dvorak's Humoresque. That was the last Community Singing Night of the season. The soloist was Ernest S. Williams, cornetist. The program for Friday included Wagner's Tannhäuser overture, Sibelius' Finlandia, Wagner's Lohengrin, and other numbers by three of the foremost American composers—Edward A. MacDowell, Henry Hadley and Victor Herbert. The new march, Eagle Eyes, by Edwin Franko Goldman, which has become so popular at these concerts, was also played.

Toscanini, interviewed recently in Europe, was asked why he refused the conductorship of the Boston Symphony Orchestra, and it is reported that he frankly admitted that the prospect of presiding over that orchestra did not quite appeal to him under the circumstances. He had heard that important changes in the personnel and the repertoire had been made, for political reasons, and he had no patience with this association of art with politics.

The great conductor declared that he had the best of reasons for saying the public was hungry for Wagner. He had just been conducting a concert in Milan devoted to excerpts from Wagner's Parsifal, which evoked "prolonged and frantic applause," and Beethoven's Ninth Symphony, which also was received with tumultuous approval. The demand for tickets was so great that the same program was played three times.

The Shuberts have announced the most ambitious program of their career for next season, embracing the arrangement of routes through their booking office of more than 200 attractions, under the control of forty of the most important producers, with whom Lee and J. J. Shubert are affiliated. Heading the list of musical productions is the next Winter Garden revue, "The Passing Show of 1919," due in about four weeks. The Shuberts announce an elaborate revival of "Floridora" with a cast including several stars. This will be produced before the holidays. McIntyre and Heath in "Hello, Alexander," will come to the Central Theatre in August.

Other musical shows are "Mr. Manhattan," with Lawrence Grossmith in the leading role; "Bal Tabarin" in association with A. H. Woods; "Yes, Uncle," a new musical novelty, in association with Laurillard and Grossmith; "Buzz, Buzz," a London musical revue, in association with Andrew Charlott; "Yesterday," an opera comique by Reginald de Koven and Glen McDonough; "The Belle of Trouville," in association with Laurillard and Grossmith, and others.

Three Winter Garden productions will be on tour early in September: Al Jolson in "Sinbad," "The Passing Show of 1918" and "Monte Cristo, Jr.," "The Shubert Gaities of 1919" is to remain at the Forty-fourth Street Theatre until fall, when it will begin its first annual tour. Gavin Dhu High.

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LOMBARDI, LTD., AT THE CURRAN

Tomorrow night's performance at the Curran Theatre begins the second and last week of popularity of the smashing Oliver Morosco comedy hit, "Lombardi, Ltd.," with Leo Carrillo as the popular star. Possessing a robust humor, a genuine satiric turn and real human feeling, "Lombardi, Ltd.," is the type of play that happily appeals to all kinds of theatre-goers. There is at times a touch of tabasco to the humor, but the situations are used to assist the humor, and the clever lines are not camouflaged for the situations.

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VOL. XXXVI. No. 21

SAN FRANCISCO, SATURDAY, AUGUST 23, 1919.

PRICE 10 CENTS

25,000 PEOPLE ATTEND SEATTLE PAGEANT MUSICAL ASSOCIATION REVEALS NEW PLANS

Campus of the University of Washington a Brilliant Scene—One Thousand Participate in Great Spectacle Written by a Red Cross Nurse—War Sump Community Service Responsible for Production—Seattle Piano Teachers are Jealous of Leopold Godowsky—Students are Not

By WALTER ANTHONY

Seattle, August 10, 1919.

I have been tardy and negligent of my epistolary duties, but we have been moving, and moving in Seattle is fraught with fearful possibilities, not the least of which is the danger of being unable to find the house you have rented, since the street system was invented by a maniac with a diabolical sense of humor and an airy indifference to responsibility. Moreover, the population has grown so rapidly—from a migratory rather than other causes—that finding a house of habitable proportions and resources is more difficult than locating Dr. Muck's citizenship. However, these details of my domesticity can hardly interest you or anybody else, though it may be a matter of passing concern to my friends—assuming their existence—in San Francisco to know that I have finally located a home, within reasonable walking distance of the place where I pretend to work, thus reducing to a minimum the difficulties of negotiating the trip on days too close yet too remote from payday.

I wanted to tell you sooner of Seattle's first Pageant. It was staged last Sunday and it proved one very gratifying fact, and that is, that we want Pageantry here. Chief of Police Warren, something of an authority on mobs, says there were 25,000 persons on the campus of the University of Washington when the first scenes of the spectacle were unfolded. There was a throng of about 1000 or more participating in the pageant which was written by a Red Cross nurse, Mrs. Linna Fleming, and staged by Mrs. Robert F. Sandall of the War Camp Community Service, which organization was, indeed, responsible for the entire show and staged it free of all admittance costs. Herein rested at once the virtue and the pain, for though it was freely given, it wasn't adequately done, and a conception that was of noble qualities and impressive importance was badly damaged in a presentation that, nevertheless, accomplished its purpose measurably.

In the first place, the music was wretched—through nobody's fault in particular. For acoustic, if not for other reasons, an orchestra was impossible, and so a band was engaged. Nothing stands against the reputation of the band nor of its dealer, but with one rehearsal only, back of the public performance there was a result at once appalling and sinister. With the band placed at one end of the field and the performers at the other, and with no co-operative experience to link them into a unison of intention, there were times when the band was playing a waltz to a scene of deep solemnity, and there were times, too, when the members of the band were at work on different selections simultaneously—a fact that merged humorously when time came for the misplaced number to be rendered. Like the boy in the cartoon comedy, when his father, the leader of the two-piece orchestra at a country showing of a motion picture, told him to play "this number next." "Gosh, I've already played that," said the youth.

However, eliminating a consideration of the weakness that arose from no rehearsals, the Pageant proper told an eloquent story impressively and there are steps being taken to have it repeated, in which case there will be a sufficiency of rehearsals, for the musicians of Seattle are awake to the necessity of giving their fellow citizens cosmopolitan music—not the kind sometimes styled "selections by Murphy's Silver Cornet Band."

The Pageant traced the brief history of Seattle from its foundation in 1856 to the present, and the preaching of

the picture and the speeches was "Americanism." Its reception was highly gratifying to the War Camp Community Service, and as it emphasized the need of a permanent band organization in this city, as well as the need of some "public commons," wherein such things may be given properly, it will result, no doubt, in tangible assets to our growing musical resources.



LYDIA STERTEVANT

Soprano, who will sing Orpheus in the Steindorff Greek Theatre production of Gluck's opera on next Saturday night (August 30)

One thing has amused me here—that is, it would amuse me if the matter were not so serious. Knowing about San Francisco's Exposition Auditorium mainly through the beautiful pictures of the exterior, the Seattle Committee of 100, engaged in the work of promoting a Municipal Auditorium for Seattle, took San Francisco's as a model and contemplated copying it—in a way—and perpetuating in Seattle the damage done to San Francisco. It was my good fortune to be called before the Committee of 100 to tell them about the Exposition Auditorium—the assumption being that words of eulogy would flow as freely as my limited rhetorical resources would permit.

(Continued on Column 4, this page)

Season 1919-1920 Will Start on Friday Afternoon, October 10th—Board of Governors Gives Details of Plans Including Number of Concerts, Ticket Sales, etc.—Alfred Hertz Continues to Wield Baton—Co-operation of Public Necessary to Retain Excellence of the Orchestra

Alfred Hertz returns today from Lake Tahoe where he and Mrs. Hertz spent part of their summer outing. He had ample opportunity to think over his plans for the ensuing season and will no doubt get down to work with renewed zeal and energy. In this connection we are pleased to publish in full the plans for the ensuing symphony season as presented to us by Barnett Franklin, the publicity agent of the Musical Association of San Francisco:

"The Board of Governors of the Musical Association of San Francisco takes pleasure in announcing that arrangements for the ninth season of the San Francisco Symphony Orchestra have been completed. The season will open in the Curran Theatre with a symphony concert on Friday afternoon, October 10.

"Alfred Hertz has been re-engaged as musical director and will enter his fifth season as conductor of the orchestra, which assures the public of concerts of the highest artistic merit.

"Negotiations are now under way for soloists to appear with the orchestra during the coming season. Names of soloists and dates of their appearances will be announced later.

"The Board of Governors trusts that the public will be mindful of the financial needs of the association. All should realize that the cost of symphony promotion has increased proportionately with other costs during the past four years. The burden of continuing the orchestra is becoming greater and should not be left to the comparative few who have supported the orchestra since its inception. That the orchestra has become an asset to our community is proven by the fact that 35 per cent of our ticket sales come from persons living outside of the city of San Francisco. The Board of Governors, therefore, feels that it is the duty of all public-spirited citizens to take a vital interest in the continuation of this splendid work by becoming guarantors of the association, thus doing their part toward perpetuating an orchestra of which any city might be proud.

"Since a substantial amount of our income is derived through the sale of tickets, all patrons are urged to secure season tickets and thus contribute to the successful carrying out of the coming season.

"The list of subscribers who make possible the continuation of the San Francisco Symphony Orchestra will be made public at a later date.

"The order of choice of seats for members established by prior drawings will apply to the selection of seats for any or all of the three series of season tickets. Friday symphony, Sunday symphony and Sunday popular, except in case where a member has increased his subscription, in which event he will be entitled to make selection under the new class membership.

"Selection of tickets for members will be held as follows: Sale of classes A (\$5000), B (\$2500), C (\$1000) and D (\$700) close August 25; classes E (\$500), F (\$100) and G (\$300) close August 26; class H (\$250), August 27; class I (\$200), August 28; class J (\$100), September 17; associate members, September 18. The public season sale opens September 22.

"Season ticket prices for the twelve Friday symphonies range from gallery seats at \$6 to orchestra seats at \$24; for the twelve Sunday symphonies at \$6 for gallery seats to \$12 for orchestra seats; for the ten popular concerts at \$2.50 gallery seats to \$9 for orchestra seats.

The artistic success of the coming season, for which Alfred Hertz will be responsible, is assured, and Secretary-man-

ager of the Musical Association, is gratified at the interest already manifested in the sale of tickets. There will be no tax on admissions, according to a new ruling of the Internal Revenue act, and the concerts of the San Francisco Symphony orchestra will therefore be the only local musical events on which the Government will not exact a ticket tax.

"Following a precedent established in the East," said Widenham, "where the symphonies assist in the work of chamber music societies of standing, the Musical Association is this year giving its indorsement to the Chamber Music Society of San Francisco."

Following are the officers and members of committees for the coming season of the Musical Association of San Francisco, the symphony's sustaining body:

President, John D. McKee; treasurer, Edwin R. Dimond; secretary-manager, A. W. Widenham; board of governors, J. K. Armsby, E. D. Beylard, Miss Lena Blanding, W. B. Bourn, George T. Cameron, Selah Chamberlain, C. H. Crocker, William H. Crocker, E. R. Dimond, A. B. C. Dohrmann, R. M. Eyre, Herbert Fleishacker, J. D. Grant, Frank W. Griffin, E. S. Heller, I. W. Hellman Jr., E. L. Hueter, Mrs. W. G. Irwin, Frederick J. Koster, J. B. Levison, Walter S. Martin, John A. McGregor, John D. McKee, Seward B. McNear, L. F. Montague, John Rothschild, William T. Seson, Leon Sloss, William Sproule, Sigmund Stern; executive committee, John D. McKee, chairman; E. D. Beylard, William H. Crocker, Edwin R. Dimond, E. S. Heller, J. B. Levison, William Sproule; music committee, J. B. Levison, E. D. Beylard.

(Continued from Column 2, this page)

You will understand the surprise that was coming to the Committee of 100! Fortunately, the enterprise is not yet in the hands of politicians, and there is an excellent chance that in the construction of a building destined to house musical events, a reasonable degree of interest and solicitude will be disclosed concerning the acoustics of the structure. Isn't it strange that this matter of acoustics is precisely the last subject investigated in connection with a building the sole purpose of which is to serve the community musically?

Leopold Godowsky is here exciting musical people, though a singular side-light is thrown on the attitude of Seattle teachers of the piano, and one that is hardly creditable. Included in Mr. Godowsky's Master Classes are piano pedagogues from Butte, Montana; from Spokane, Wash., from Victoria, B. C., and from Walla Walla, Washington. In fact the membership, though small, embraces the entire Pacific Northwest through its representative pianists—except Seattle! Not a single teacher from this city has enrolled. It is as though they feared that the fact revealed in their study, that they didn't know it all, would prejudice them in the eyes of their pupils.

What a pity!

Personally, I have gained much by attendance at the classes, and am still under the uncomfortable suasion of the thought that there is much left to learn. I asked Godowsky, in a talk on modern composers—ultra-modernists—what he thought of Debussy and his work. This was the form of the question:

"What, in your opinion, has Debussy added to the musical assets of the world—not of France, merely, but of the whole world?"

Godowsky repeated the question thoughtfully, then gave me this gem of an answer:

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PUBLISHED WEEKLY

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EIGHTEENTH YEAR

MIDSUMMER CONCERTS IN SAN FRANCISCO

The Cool Weather Encourages Prominent Artists to
Continue Public Appearances During Summer

By ALFRED METZGER

During the month of August quite a number of important musical events have been given and are in contemplation. The cool weather prevailing in this city during the summer makes these activities possible, and the large number of people who attend them proves that music is welcome throughout the year, and that we have no so-called off-season. We are pleased to mention some of the more important events in this department:

Giacchino Ribauda Concert.—Giacchino Ribauda, a tenor who has studied with Frank Damrosch of New York, and who introduced himself on this occasion to San Francisco audiences, gave a select program of operatic and concert numbers at Native Sons' Hall on Thursday evening, August 7th. He was assisted by Norman Smith, child pianist; Alice Nelson-Kaull, soprano; Vivian Clarke, contralto; Marion Walter, violinist, and Fred Wilson, accompanist. The program was as follows: Melody (Tschalkowsky), Miss Walter; (a) Che gelida manina (from La Boheme), (Puccini), (b) To You (O. Speaks), Mr. Ribauda; (a) Prelude, C Major (Bach), (b) To a Wild Rose, Autumn, Will o' the Wisp (MacDowell), Norman Smith; (a) Elcevan Picstelle (from La Tosca), (Puccini), (b) Roses of Picardy (Wood), Mr. Ribauda; Orientale (C. Cui), Miss Walter; Duet: Tutti o fior (from Madame Butterfly, (Puccini), Mrs. Kaull and Miss Clarke; (a) Valse, Op. 64, No. 1 (Chopin), (b) Menuet in G Major (Beethoven), (c) Valse Caprice (Durant), Norman Smith; (a) Tell Her I Love Her So (Old English), (b) Arioso, Vesti la giubba (from Il Pagliacci), (Leoncavallo), (c) My Golden Rose (Logan), Mr. Ribauda.

Mr. Ribauda possesses unquestionably a pleasing and well modulated tenor voice which he uses in the main with intelligence and artistic understanding, but there are several characteristics which Mr. Ribauda will have to overcome before he will secure that artistic recognition which he so eagerly desires. One of his more noticeable discrepancies is a rather pinched tone production in the higher position of the voice. We trust Mr. Ribauda will not accept this suggestion in the wrong spirit. He possesses an excellent voice which should be brought out freely and without hindrance, and we are certain that as soon as he is able to use his vocal organ as easily and freely in the high position as in the middle and low, he will find that his success will be unexpectedly rapid.

Norman Smith really exhibited astounding technical facility. It is almost incomprehensible that such little fingers and such a youthful mind can accomplish such difficult technical and mental feats as they did on this occasion. As will be seen from the program the selections were among the leading piano classics, and the youthful pianist had everything committed to memory. No wonder that his audience burst forth in a frenzy of applause at the conclusion of his various numbers. It certainly is almost uncanny to watch a mite of a boy play runs, octaves and chromatic scales with the velocity of a player piano, and add thereto expression such as one is used to from matured artists. Barring a natural mental development, young Smith is surely endowed with extraordinary pianistic intelligence, and George Kruger has every reason to feel proud of his pupil.

Miss Marion Walter delighted the audience with a number of violin selections. No doubt Miss Walker possesses considerable talent and is quite skillful in her interpretation, but she does not possess the necessary time for practice which is required of an experienced concert artist. Nevertheless, she was heartily applauded. The duet by Mrs. Kaull and Miss Clarke, both possessing charming voices, was one of the pleasant features of the event. The accompaniments by Mr. Wilson were much appreciated.

(Continued on Page 4, Column 3)

LOS ANGELES SYMPHONY ATMOSPHERE GRADUALLY CLEARING

Arthur Henry Rothwell in the East Looking for Concert Master and Other Principal Musicians for Philharmonic Orchestra. Adolph Tandler Also Looking for Greatly Needed Reinforcements. Rumors of Final Merger Again Revive. Alexander Saslavsky Engaged for Concert Master of Los Angeles Symphony Orchestra.

By BRUNO DAVID USSHER

Los Angeles, August 17, 1919.

Musical Los Angeles is marking time. Walter H. Rothwell, the conductor of the Philharmonic Orchestra, is now in New York City. He expects to be very busy next week hearing some of the foremost violinists, violoncellists and harpists of the East with the purpose of securing a concert-master, solo-cellist and harpist for our new orchestra. After making definite arrangements in this regard Mr. Rothwell will join his wife and four-year-old baby at Lovell Center, Maine. There in the very heart of the woods he will enjoy a rather brief vacation, planning to return to New York September 1, leaving for Los Angeles about a week later.

The third week of next month will see the beginning of regular rehearsals for the members of the newly-formed Philharmonic Orchestra. Mr. Rothwell's schedule calls for two rehearsals daily up to the beginning of the season, so as to assure an equally harmonious blending together of all the players into one tonal body. The first pair of Concerts is announced for October 24th and 25th.

certo in E flat by the same composer the piano part being rendered as his own production on the Aeolian Duo Art.

This innovation was inaugurated last year by the San Francisco Symphony, with a Harold Bauer reproduction, as Bay City concert goers will remember. The day the reproduction was heard in your city, Bauer was playing the same concerto in person under the baton of Damrosch at New York. In this instance, Ganz will interpret not only the piano part but also an elaborate orchestra score.

The directors of the Los Angeles Symphony Orchestra are also busy marshalling their forces. Adolf Tandler, leader of the Los Angeles Symphony Orchestra, has reached New York in all likelihood by the time this issue goes to the press. There he will be met by Mrs. Sherman Hoyt and Dr. Norman Bridge, of the Board of Directors. Mrs. Sherman Hoyt is the President of the Los Angeles Symphony Orchestra Association and heads with Dr. Norman Bridge the Program Committee. With them Mr. Tandler will make his selections from the newly published music. The Directors of the Los Angeles Symphony Orchestra have voted a substantial sum to acquire the rights for first performance of a goodly number of new works, so that Mr. Tandler will be in a position to make very interesting selections.

Tandler is looking forward to a jolly re-union with his former class-mates of the Imperial Academy of Music at Vienna, Arthur Bodansky and Hugo Riesenfeld. Bodansky made himself a name quickly as the conductor of the Symphony Orchestra at Hamburg. Since coming to this country he has figured notably among the orchestra-leaders of the East. Hugo Riesenfeld's new symphony will have its premiere at one of the early concerts of the New York Symphony Orchestra and may be a feature of one of Tandler's programs.

The engagement of Alexander Saslavsky, former Concert-master of the Damrosch Orchestra, as Concert-master of the Los Angeles Symphony is commented upon very favorably by local musicians.

Nothing definite has been heard regarding the tentative plan of giving the Los Angeles Symphony Concerts during 1920-21 in the concert-hall of the proposed Linnard Hotel on Wilshire Boulevard. It seems that the location of the gorgeously planned hostelry, beautiful at its situation may be, is too much out of the way to make it easy for large attendances to reach this new auditorium.

Carrying out the idea that business people would be benefited were they to start the day with a song, the Park Commission is to have ten minutes community singing from 8:30 to 8:40 every morning in the Pershing Square, (formerly known as Central Park). The singing will be under the direction of Captain H. C. Stone, of the War Camp Community Service.

It seems that all hope for a merger between the Los Angeles Symphony and the Philharmonic Orchestra need not be given up. That is to say, if one may judge from a hint thrown out by one of our musical augurs here in the course of a newspaper article. This particular writer has always been well informed. If such a merger should be effected in the last hour, it would mean a large deficit for the directors of the Los Angeles Symphony, a show-down for them, but also a very creditable proof of goodwill. The shifting of the musical forces—the best players going over to the Philharmonic would almost imply such a union, as it seems scarcely explainable why the men at the head of the Los Angeles Symphony should let their best players drift away, only to face the need of importing players of the standard desired. In fact they have been criticized for engaging Eastern musicians to their liking, though this is quite legitimate and in all likelihood will prove a stimulus to our art life.

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Meanwhile definite arrangements have been made with some of our own leading instrumentalists. In fact the Los Angeles Symphony Orchestra has lost its best players, as Jay Plowe, flutist, an artist par excellence will be a member of the Philharmonic Orchestra. Julius Bierlich, former first Concert-master under Tandler is to be second concert-master under Rothwell. Among the newcomers are Christian Timmer, who will head the violin section. Timmer, before coming to this country, was first concert-master of the Amsterdam Concertgebouw Orchestra, (the Boston Symphony Orchestra of Holland). Both Richard Strauss and William Mengelberg have spoken very highly of him. Earl Bright, late member of the Minneapolis Symphony Orchestra, and Alfred Wallenstein, recently with the Pavlova Company, and previously with the San Francisco Symphony Orchestra, will occupy the first violoncello desk. Leo Godowsky, son of the master-pianist, has also joined the string section. He played under Dr. Hertz last year.

Manager Behymer announces that Leo Ornstein and Rudolf Ganz have been booked as soloists with the Philharmonic Orchestra. Also Albert Spalding and the concert-master will probably play a double-concerto.

Rudolf Ganz has been mentioned as first soloist. He will render the Liszt A-major Piano Concerto personally, while he will conduct the orchestra in the Con-

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Gossip About Musical People

Sigmund Beel, the widely known violinist and pedagogue, has returned from his vacation in Nevada Country where he enjoyed thorough relaxation and had splendid success in piscatorial pursuits. He refuses to tell how many fish he caught or how much they weighed, because he is afraid that he may be accused of a "slight exaggeration." Mr. Beel has resumed his studio work and judging from the present outlook his class will be gratifyingly large. It is to be hoped that Mr. Beel will be heard more frequently in public recital in San Francisco than he was last year, when his principal engagements took him to the interior California cities.

Louis Newbauer, first flutist of the San Francisco Symphony Orchestra, recently returned from his vacation in the mountains and reported having enjoyed himself thoroughly. Mr. Newbauer always has a good time, for his good nature and love for fun invariably make him very popular. He has resumed his flute classes and is looking forward to the new season with great pleasure and anticipation.

L. E. Behymer, accompanied by Mrs. Behymer, was in San Francisco last Monday on his way to Alaska where he will spend a few weeks' vacation. He expects to be back in California about the middle of September when he will conclude his booking tour which he had nearly completed at the time of his departure. In a subsequent issue we shall show how Mr. Behymer has opened up a new territory in Arizona and Nevada which augurs well for the musical future of a country that hitherto has not been considered very promising from an artistic standpoint.

Percy Grainger, the distinguished pianist and composer, will begin his concerts next October and has before him a very strenuous season until the middle of May, 1920. He will then take a rest until the last week in June, when he will resume his duties as special guest teacher for the five weeks' summer course of the Chicago Musical College. In August, Mr. Grainger and his mother, Mrs. Rose Grainger, intend to go to Europe. In September and October Mr. Grainger will give recitals in the various European countries as he did before the war. Mr. Grainger was obliged to refuse a splendid offer from Mr. Quinlan to tour Great Britain at the end of 1919 and January, 1920, owing to his numerous engagements in the United States and Canada, arranged through Antonia Sawyer, the well known New York impresario.

Kajetan Attl, accompanied by Mrs. Attl, is spending his vacation near Cisco, California, and is having a splendid time. The distinguished harpist of the San Francisco Symphony Orchestra is meeting with various adventures which he enumerates in a letter to the Pacific Coast Musical Review, and we cannot do any better than share our fun with the readers of this paper by publishing Mr. Attl's experiences in his own words: "When the glorious summer reaches its height and our San Francisco music lovers seemingly cease to absorb the offerings of the musical world, then the best thing for the producer to do is to leave also. On the way to this Eagle's Eerie in the Sierra Nevada Mountains, far from civilization, my car went on a sharp rock and the tire went flat. At this moment Conductor Hertz passed, offering help!

"I want to assure you there is no sharp nor flat that Mr. Hertz ever missed. Mrs. Attl and I are located very high. In fact, higher than any soprano or tenor dare, and I assure you that a glissando from step to step here, would mean presto zdrucialando toward the base—!

"Our mornings are usually spent fishing, and I find the popular theme from Scheherazade gets them the best. The river being low and the fish elusive, it is not surprising that my catch does not cover the most of my license, F. O. B. Sierra. (Not Bolshevik price). During the heat of the day we take our rest—when the flies let us. A large herd of sheep left for San Francisco early in the morning, so their flies are now boarding with us, and if this continues we shall leave soon—as early in the day as the sheep did.

"The evenings are spent at the camp fire, where the adventures of the day are discussed and we are serenaded with a number of modern intervals which I doubt could be heard on any floor of the Kohler & Chase Building, since the coyote voice is without register. Today, the fifteenth of August, the deer season opens, and if the deer moves in tempo moderato I shall attack in *con tutta la forza*. Leaving the hustle of music we hardly realize our blessings, but when far away we appreciate the value and complete information of your just paper. Kindly accept my hearty greetings.

KAJETAN ATTL."

Frank La Forge, the distinguished accompanist, pianist and teacher, had a tremendously busy summer season in New York. Quite frequently Mr. La Forge gave twenty lessons a day. Eileen Ballard, the unusually gifted young accompanist and pianist, who was heard here with Margaret Matzenauer and Frances Alda, is again in New York studying with Mr. La Forge. As is already known, Miss Ballard is a pupil of Mr. La Forge's. Mr. La Forge was fortunate enough to spend two days at the summer home of Mme. Marcella Sembrich.

Louis Espinal, the distinguished New York vocal pedagogue, who is spending the summer in San Francisco

for the first time, at the urgent request of a San Francisco pupil who studied with him in New York, is meeting with well merited success. He possesses a thorough knowledge of vocal art in all its phases and has the knack to impart his knowledge to his pupils in a manner that leaves no doubt as to his meaning. Mr. Espinal does not flatter, and any student who visits this thoroughly competent teacher with any idea of hearing about a brilliant future and a marvelous voice, when the facts do not justify the statement, will be greatly disappointed. On the other hand, any vocalist who really is serious in his work and wishes to hear good and sound advice and to secure information of the utmost value, will find in Mr. Espinal a pedagogue of the most sincere and most competent category. We are publishing this note because this exceedingly capable instructor will return to New York for the season, but will be pleased to return to this city next summer, provided sufficient pupils will declare their intention to make his trip worth while artistically and otherwise. Pedagogues like Mr. Espinal are altogether too rare, and his brief stay here should prove advantageous to many students seeking exactly the information Mr. Espinal so ably transmits.

Leon Goldwasser, the prominent Russian violinist, recently returned from a vacation trip to the high Sierras, has resumed his teaching in his studio at Room 1010 Kohler & Chase Building. Mr. Goldwasser has the satisfaction of noting marked improvement in his activities in San Francisco since his arrival a few years ago, and his services as artist and teacher have become more and more in demand. His studio is one of the busiest in the city.

Miss Rosalie Housman's compositions will be sung at the Greek Theatre of the University of California at the Half Hour of Music on Sunday afternoon, August 31st. Fourteen of her excellent songs will be interpreted by four of California's most prominent vocalists. The soloists on this occasion will include: Mme. Rose Relda Cailleau, soprano; Miss Helen Colburn Heath, soprano; Mrs. Ruth Waterman Anderson, contralto, and Jack Edward Hillman, baritone. George Edwards will be the accompanist. The program will be unusually interesting and the host of friends of Miss Housman will no doubt be pleased to attend this important musical event and admire both the compositions and the artists who interpret them.

A New American Melody Ballad

"When You Look in the Heart of a Rose"

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Janet Malbon, the well known soprano and vocal teacher, is spending the summer in the East and is meeting with marked success. In her latest communication to the Pacific Coast Musical Review Miss Malbon speaks of enjoying the warm weather, and of her soon going to visit Chicago, prior to her return to California, which she misses a great deal. Miss Malbon has become one of the most successful singers and teachers since her arrival in this city a few years ago.

Clarence Eddy has just concluded a most successful summer course of teaching at the Chicago Musical College, and his numerous friends in San Francisco will be sorry to hear that he has received inducements to keep him East. It is a pity that San Francisco could not offer sufficient inducements for a master of Mr. Eddy's unquestionable distinction to reside here permanently. The Pacific Coast Musical Review has left nothing undone to secure for Mr. Eddy that recognition which his reputation justifies, from the day he came here in 1915, until he left for Chicago this year. We are still under the impression that the city authorities of San Francisco committed a breach of faith toward this city and this country when they refused to appoint to the position of municipal organist an American organ virtuoso of Mr. Eddy's fame and reputation. They have missed an opportunity that possibly will not present itself again. We say again what we have stated repeatedly, that Mr. Eddy would have done honor to this municipality as its organist, and numerous contentions notwithstanding, we consider Mr. Eddy at this time a greater artist than the incumbent. It is a shame that petty politics and crass ignorance regarding musical conditions should have prevented Mr. Eddy from occupying a position that would have reflected credit upon himself and this city. What is our loss will be the gain of a great Eastern city.

MIDSUMMER CONCERTS IN SAN FRANCISCO

(Continued from page 3, column 1).

Uda Waldrop, the brilliant organist, pianist and composer, occupied the console of the Municipal Organ at the Civic Auditorium on Sunday evening, August 10th, as the first of the guest organists during Edwin H. Lemare's absence on his vacation. Mr. Waldrop proved himself fully entitled to the enviable reputation he has attained in this community, both by reason of the large attendance and the excellence of his interpretation. His interpretations included Bach's Prelude and Fugue in C minor, Dubois' Nuptial Song, Guilmant's transcription of Saint-Saens' The Swan, Minuet from Bizet's Suite L'Arlesienne, Sullivan's Lost Chord, Widor's Toccata from Fifth Symphony, Waldrop's Dance of the Water Sprites from the Bohemian Grove play Nec Netama, and Lemare's Andantino. In every one of these compositions Mr. Waldrop showed his splendid poetic instinct, his judicious phrasing, and his unquestionable musicianly skill in technical and emotional execution. He proved that he grasped the possibilities of the great organ, and without attaining too noisy effects secured a number of thrilling climaxes. He also gave evidence of a scholarly understanding of the various harmonic combinations and the proper use of the stops. Mme. G. Mauntz, a contralto possessing a rich voice and depth of vocal artistry, delighted the audience with her interpretations.

Herbert C. Linscott, a baritone soloist of unquestionable artistic distinction, who recently returned from France where he served with the A. E. F., was the guest of honor at a reception given by Mrs. Remillard in her handsome residence on Vallejo Street, on Wednesday evening, August 13th. Several years ago Mr. Linscott was heard in Berkeley and impressed those who attended his recital with the beauty of his voice and the intellectuality of his declamatory style. Since that time Mr. Linscott studied in Paris and has attained a maturity as well as individuality of style that at once stamp him as an artist par excellence. He uses his voice with a refinement of judgment and a thoroughness of intelligence that is rarely found. There is apparent a finesse of tone emission and an evenness of timbre that reveals at once training of the most exquisite variety. At no time does Mr. Linscott's voice sound nasal, even though he sings in French, nor does it change its quality in accordance with the height or depth of its position. His enunciation is accurate and easily understood and his phrasing smacks of true musicianship. He succeeds in transmitting his own inner feelings or emotions to the minds of his hearers, and thereby establishes himself instantaneously in the hearts of his audience. His individuality of style, already referred to, manifests itself in a fixed conception of the meaning of the composer, a conception that insinuates itself into the heart of the listener and becomes a pleasant memory. We do not hesitate to say that Mr. Linscott need not be ashamed to appear in the most exalted artistic company. We trust that sooner or later he will represent a part of the annual musical bill of fare in this community. He sang Italian, French and English songs and included in his repertoire songs of humor as well as pathos and romance. It was an unusually skillful performance. Besides Mr. Linscott's unquestionable proficiency as a professional artist, the assisting participants of the event can only be considered from the standpoint of dilettanti, and this is not mentioned as a reflection on their merit. Considering their standing as amateurs, or semi-professionals, to express it in a more polite form, they acquitted themselves creditably, revealed excellent vocal material and no doubt industry and ambition. They included: Miss Lillian Remillard, soprano; Miss Clarissa Ryan, just returned from New York where she studied the violin; M. Argall, baritone, and Miss Miriam Burton, a pianist of considerable skill and artistic facility, a member of the faculty of the College of the Pacific, who must also be regarded as a professional artist. Edgar Thorpe, who accompanied Mr. Linscott, is a pianist-accompanist of rare qualifications. He is a musician of sound artistic principles and an accompanist whose inherent qualities reveal the elements of instinct. He is an accompanist upon whom a soloist may rely and repose the utmost confidence. Mr. Thorpe hails from Oakland and it is about time he became known outside of his place of residence. Austin Mosher played the accompaniments for Mr. Argall who is the possessor of a big, resonant baritone voice.

Dr. Maurice W. O'Connell, organist of St. Dominic's Church, and during the Panama-Pacific International Exposition official organist at the Illinois Building, occupied the console at the Municipal Organ of the Exposition Auditorium last Sunday evening, August 17th, as the second guest organist during Mr. Lemare's absence. It must have been gratifying to Dr. O'Connell to know that he was able to attract one of the largest audiences that ever attended the Municipal Organ recitals, and considerably larger than the average attendance. The enthusiastic and frequent applause that rewarded Dr. O'Connell for his excellent musicianship testified to the pleasure of the audience. His numbers included: Offertory (Battiste), Meditation from Thais, Pilgrim's Chorus from Tannhauser, Funeral March (Chopin), Elevation in E (Saint-Saens), Evening Song (Schumann), Grand Procession from Queen of Sheba (Gounod), and two works by Dubois. Dr. O'Connell impressed because of his skillful technique, his fine emotional instincts and his conscientiousness of interpretation. Judging from the applause his audience would like to hear him again. Blanche Hamilton Fox, contralto, was the soloist and her rare contralto voice was heard to excellent advantage in a number of fine vocal compositions.

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Last summer, in the romantic surroundings of the Greek Theatre in Berkeley, Paul Steindorff, choragus of the University of California, gave a comprehensive production of this Greek classic, presenting it in all the native beauties and in a playhouse typically Grecian. So great was the success of the Steindorff undertaking that he repeated it with equal success at the Tivoli Opera House in San Francisco, and many who witnessed Orpheus have been clamoring for another hearing, and it is in response to this that Steindorff, in conjunction with the University authorities, and Samuel J. Hume, director of the Greek Theatre, announce another performance of the Gluck opera for Saturday night, August 30th, which will vie with last year's attempt in spectacular grandeur, excellence of singing cast, grace of dancing interpolations and ballet numbers, superb costuming and lighting effects, excellence of orchestral accompaniments and other striking features.

The dancing portion of Orpheus will be led by Eugenia Vendever, whose talents will add importance to the Gluck ballet numbers. An ensemble of fifty Grecian dancing girls, under the direction of Anita Peters Wright and a big corps de ballet, will wend their way through the dancing parts, while the singing of the three roles of Orpheus, Eurydice and the Love God, will respectively be in the capable hands of Lydia Sturtevant, Ina Herbst-Wright and Anna Young. Mesdames Sturtevant and Young are from last season's cast and have amply demonstrated their particular suitability to interpret the roles, while Madame Herbst-Wright, a new-comer here, is said to be ideally suited to the role of Eurydice, a part which she has sung in the Harvard Stadium and at other Eastern revivals of the Greek work.

The orchestra of fifty will have Giulio Minetti, the capable and popular violinist as concert-master, while Walter Oesterreicher, flutist, will play the obligatos to the coloratura arias in the score.

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MUSICAL PRODUCTIONS AFFECTED BY STRIKES

New York Managers Retaliate Against Recalcitrant Actors Who Kept House Dark—Recollections of Leoncavallo—An Expensive Introduction to Caruso

New York, August 17.—Not to be outdone by motor-men, railroad mechanics, marine workers and fishing worm diggers who, ever since "peace" have made life in the East one merry guess, the members of the Actors' Equity Association declared war upon the Broadway Managers' Association, and within the first week succeeded in closing up at one time or another thirteen of the principal theatres in this city. Many of the houses affected were presenting musical attractions. The managers, while admitting at the outset that the strike would cause them much loss, prepared to continue and have succeeded fairly well. Many of the prominent members of the Actors' Equity Association who never contemplated strike methods resigned. Some others, equally prominent, remained in the association.

The managers did not sit idly by. The Shuberts filed suit in the United States District Court here for an injunction and \$500,000 damages against the Actors' Equity Association collectively and nearly 200 actors individually for being responsible for the withdrawal of the Winter Garden show, "Monte Cristo, Jr.," and the closing of the "Shubert Gaities of 1919" at the Forty-fourth Street Theatre. F. Ziegfeld, Jr., obtained a temporary injunction against Francis Wilson, president of the Equity, and other leaders of the actors, together with Eddie Cantor and other prominent members of the "Ziegfeld Follies" company, restraining them from interfering with the production of this show until the hearing of Mr. Ziegfeld's motion for a permanent injunction. Other managers whose productions have been closed or impeded by the strike contemplate similar action.

The managers say that the complaint, which is signed by Lee Shubert, as vice-president of the Winter Garden company, follows the precedent and general lines of the Danbury haters' case of several years ago, when judgment was awarded against the striking haters as individuals and as members of a union for alleged conspiracy and for preventing others from working. The result of that action, which the present one parallels, was to cause many of the individual union members to lose their homes when attachments were filed against them.

E. H. Sothorn, Dave Warfield, Henry Miller, Minnie Maddern Fiske and other prominent thespians started a new association that could work in harmony with the managers. The musicians in general are not involved in the struggle.

Ruggiero Leoncavallo, the composer, who died in Rome on August 9th, was born in Naples March 8, 1858. He lived for a long time in Paris. There he composed songs and planned his trilogy of Italian history, of which his "Medici" is a part. He produced his short dramatic opera "I Pagliacci" at Milan in the spring of 1892, and it has remained his best known work. The "Medici" was performed first in the fall of 1893, also at Milan. Among his other publications were "La Boheme" (not so well known here as Puccini's), "Zaza," "Roland von Berlin," "The Youth of Figaro" and "The Red Mouse."

Leoncavallo was a friend and great admirer of Wagner. When Leoncavallo visited America in 1906 it was one of the younger Italian composers who looked upon Verdi as "the grand old man." Leoncavallo's visit to New York at that time was interesting but not financially profitable. A big audience greeted his first concert but his second was not sufficiently well patronized to warrant any more. The day before the composer sailed for home his compatriots gave him a dinner. Caruso and Bonci and other of the lyric celebrities came in during the evening to grace the farewell feast.

Robert E. Johnston, the concert manager, has sued Julius Steger for \$5000 as the plaintiff's share of the profits of Enrico Caruso's motion picture, "My Cousin," which Mr. Steger booked in many houses. Mr. Steger evidently underestimated the value of Mr. Johnston's services. Mr. Steger says that "about all Bob did was to introduce me to the great tenor and I did the rest." Mr. Steger says it was just like this:

"Mr. Steger, meet my friend, Mr. Caruso—Mr. Enrico Caruso, the celebrated Metropolitan Opera House tenor." The tenor's motion picture success, "My Cousin," resulted from the foregoing few words and Johnston demands his share of the profits. According to the concert manager the defendant approached him and asked him to use his good offices to bring about a meeting with the singer. Mr. Johnston said he did as requested.

According to news dispatches from Florence, Italy, food is now being allotted to Enrico Caruso, whose picturesque villa is situated on the heights of Signa-Lastra, nine miles from there. The new de luxe American limousine he imported was commandeered by the military authorities, while the Italian motor car he owned was requisitioned by the prefect of the commune of Signa-Lastra.

Fearing that the strike on the Brooklyn Rapid Transit's system of surface and elevated trains might interfere with the attendance, Fortune Gallo, impresario of the San Carlo Opera Company, and Andres de Segurora, managers of the open air performance of Aida at the Sheephead Bay Speedway, postponed the August 10th performance until last Saturday evening, with the same cast of stars and ensemble of 2000 people under the direction of Giorgio Polacco. As a matter of fact, the strike was settled in time to have given the charitable performance as originally planned, but at the time it was decided to postpone it there was no telling how long the strike would last.

Gavin Dhu High.



Constance Alexandre Mezzo Soprano

Is spending the Summer in California after a six months' concert tour through Eastern, Middle Western and Western States, during which she received hearty endorsement from critics and audiences.

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Among the larger of the 63 cities in which Miss Alexandre sang were: Trenton, N. J., Scranton, Pa., Hartford, Conn., Springfield, Mass., Rochester, N. Y., Canton, Ohio, Wilmington, Del., Baltimore, Md., Washington, D. C., Norfolk, Va., Atlanta, Ga., Jacksonville, Fla., Memphis, Tenn., Birmingham, Ala., New Orleans, La., San Antonio, Texas, Kansas City, Mo., Omaha, Neb., Des Moines, Ia., Springfield, Ill., Indianapolis, Ind., Evansville, Ind., Louisville, Ky., Cincinnati, Ohio, Dayton, Ohio, and Columbus, Ohio.

The following extract from the Terre Haute, Ind., Star, of May 24, 1919, is an example of all criticisms received by Miss Alexandre on this tour:

Constance Alexandre has such a pleasing personality that she immediately won her audience. Added to that, a beautiful rich soprano voice and a well selected program completed the essentials that made her a favorite, even if all the audience were not versed in the languages to fully appreciate the French and Italian songs. Her enunciation was so clear that not a word was lost in her English selections.

Prior to her departure for New York in November, Miss Alexandre is available for a few concert dates in California. For particulars address

Jessica Colbert

Hearst Building, San Francisco

Telephone Sutter 4637

MME. MARGUERITA SYLVA AT THE ORPHEUM

Madame Marguerita Sylva who opens at the Orpheum next week came direct from the celebrated Opera Comique in Paris, and the Paris GGrand Opera Company with which she sang "Carmen," and other operas last season. It required not only persuasion of diplomatic order, but the further inducement of a flattering financial offer to persuade the prima donna to enter vaudeville but it requires less effort to retain her after her brilliant debut at the Palace Theatre in New York, where she aroused greater interest among vaudeville patrons and music lovers than any event for a decade. She pleased these critical music lovers as well as the regular vaudeville patrons by a happy blending of a programme of musical numbers, artistic, intelligent and popular. Her repertoire of songs were exceedingly clever, and restricted to her own use. They were composed by the best writers in their lighter but characteristic style and were rendered with the artistry for which this celebrated singer is famous.

La Bernicia America's youngest Prima Ballerina with the assistance of Yvonne Verlaire and Therese Neilson accomplished terpsichoreans and her company of classic dancers will present a delightful programme. Marion Harris who is called Syncopation's Scintillating Star, twinkled brightly on Broadway in Ziegfeld's "Midnight Frolic." She has a knack of singing songs in the catchiest kind of a way and is an expert as a ragtime vocalist. She also has the advantage of being pretty, sparkling, and vivacious and all her songs are remarkable for their merit, novelty and originality.

Bailey and Cowan assisted by clever and charming Estelle Davis will be responsible for fifteen minutes melodious entertainment. Cowan is an excellent singer of appealing songs and Bailey is a virtuoso on the banjo. Millicent Mower who is the possessor of a fresh clear soprano voice will be heard in a vocal fantasia with Ruth Avery en-prologue. Jack Gray and Marie Norman clever novelty entertainers will present a delightfully original act, in which they introduce their "Four Dancing Kewpies."

A GREAT GRIFFITH PRODUCTION AT CURRAN

There are two outstanding features in "Broken Blossoms" the great Griffith production coming to the Curran on Sunday, August 24th, the superb acting and the marvelous photography and effects. The first is becoming as certain a thing in one of Mr. Griffith's screen productions as it is in the greatest masterpieces of the speaking stage. The second is so striking that no one who is amazed by it but must realize that it marks the beginning of a new epoch in stage entertainment. In "Broken Blossoms" for the first time, Mr. Griffith has wedded the idea of the old Greek tableau to the motion picture and he precedes his drama with what he is pleased to call a "Thematic Overture"—which is in effect precisely what the Greek chorus was to an Euripidean tragedy. It is so successful and artistic and innovation that one is bound to see that along some line as this the art of the motion picture is to move in the hands of the true artist until there is evolved a spectacle that shall combine the finest qualities of both the spoken and the silent drama.

ORGAN TRANSCRIPTIONS AT MUNICIPAL RECITAL

A special programme of organ transcriptions will be presented at the Exposition Auditorium by the official city organist, Edwin H. Lemare, on Sunday evening at 8:30 o'clock. It opens with the triumphal march from Aida, in contrast to which comes next Boccherini's sprightly and graceful Minuet in A. In succession follow Antoine Dvorak's, Songs My Mother Taught Me, the Romance Sans Paroles by Tschalkowsky, and Saint-Saens', Dance Macabre.

After an intermission of five minutes, the organist will resume with one of Edward German's, Henry the Eighth dances, namely the Shepherd's Dance. The performance will close with Lemare's rendition of "Woodland Murmurs" from Wagner's "Siegfried."

FORTUNE GALLO HONORED AT GREAT BANQUET

Fortune Gallo, the distinguished impressario of the San Carlo Opera Company, was recently rewarded by the Italian Government for valuable services rendered during the war in the form of the contribution of \$100,000 to the Italian and American Red Cross. This reward was presented in the form of the decoration of Chevalier of the Crown of Italy. To commemorate this auspicious event, give it official sanction and at the same time express their high esteem in which they hold Mr. Gallo three hundred prominent members of New York's Italian colony, headed by Alfred Salmaggi, gave a big banquet in honor of Mr. Gallo in the Buena Vista Hotel at the foot of Bay Twenty-fourth street, New York.

The principal speakers on this occasion were: Assistant District Attorney Francis L. Carrao, of New York, and Orestes Ferrara, of Havana, a member of the Cuban House of Representatives. During the course of the addresses Mr. Gallo was hailed as "one of Italy's pioneers" in the same class with Columbus, Vespucci, Marconi and Caruso. In replying to the eulogies, and expressing his thanks for the honor bestowed upon him, Mr. Gallo announced that he was about to give another benefit for charity but not in connection with war work. He referred to the big open-air production of Aida at the Sheephead Bay Speedway on August 16th. Impressario Gallo is pleasantly remembered by San Francisco as the head of the San Carlo Opera Company which had such a record-breaking success at the Curran Theatre last season.

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THE BRAT REVIVED AT ALCAZAR

The wheel of Alcazar success spins rapidly. Another of its lucky numbers will turn up certain winners again next week, commencing at the Sunday matinee, when an insistently demanded revival of "The Brat" is made. This whimsical, fascinating comedy exerted such charm a month ago that crowds could not be accommodated, and that too when thousands were away on vacation. Requests for restoration, however, come from many who have already enjoyed it. It is one of the rare human nature plays that is wireless by spoken word into wide popularity. The box office, as a practical business institution, is not deaf to the voice of the people. The story of the shabby little dancer, fresh from unjust ordeal in a night court, who creates a dynamic, and much needed, moral upheaval in a fashionable household, has a curious psychological appeal that reached young and old in every class of the community. Belle Bennett, in her creative and original portrayal of the elfish heroine, has registered a brilliant artistic triumph. She moves audiences to laughter and tears, dances, does contortionistic tricks with the skill of an acrobat and is wholly adorable.

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SAN FRANCISCO, SATURDAY, AUGUST 30, 1919.

PRICE 10 CENTS

PASMORE TRIO GIVES EXEMPLARY PROGRAM

Italian Room of St. Francis Hotel Crowded With Enthusiastic Audience That Gives Evidences of Its Delight by Frequent Expressions of Approval

By ALFRED METZGER

The Pasmore Trio gave a concert at the St. Francis Hotel on Monday evening August 18th which, notwithstanding the midsummer season, was crowded to the doors with an audience comprised of some of the most prominent musicians and music lovers in this city. The character of the event was of such an unquestionable artistic category that everyone present felt certain of the rare musical merit of the performance. It was beyond question one of the most musical events heard here in a long while and surely the finest concert of the summer season.

The program opened with Dvorak's Dumky Trio for piano, violin and cello. Mary Pasmore, violin, Suzanne Pasmore, piano and Dorothy Pasmore, cello, interpreted this typical Bohemian composition in a manner to give joy to the most serious music lover. This series of movements, containing the well known Slav characteristics, are noteworthy for their irresistible rhythmic character as well as their depth of emotional coloring. There runs throughout this work a certain pathetic vein and an emotional virility decidedly impressive. The Pasmore Trio brought out every musical accent with unerring instinct and intelligence, emphasizing the bright and sad spots of the works. The uniformity of attack, balance of tone and spontaneity of phrasing was equal to the most fastidious artistic demands and the unrestrained enthusiasm that greeted the conclusion of the work was ample evidence for the deep impression made upon the hearers. We can not imagine a more thorough nor more congenial reading of this work than the one given us by the Pasmore Trio.

Harriet Pasmore sang two groups of songs which included: To One Unknown, (Carpenter), Mammy's Song (Harriet Ware), I Am Thy Harp (Woodman), Robin, Robin Sing Me a Song (Spross), The Message (H. B. Pasmore), Mandoline (Debussy), Chere Nuit (Bachellet). The last three songs were interpreted with Trio accompaniment specially arranged by H. B. Pasmore and most ingeniously conceived. We have heard nothing more artistically exquisite nor realistic in descriptive style than Mr. Pasmore's arrangement of Debussy's Mandoline, even the humor being adequately accentuated. Miss Pasmore has made astounding progress in her vocal art since we last heard her, although even a year ago she exhibited remarkable intelligence and artistic traits. But this year she has gained in assurance and poise. Her voice is rich in timbre, elastic in range, clear in tone quality, resonant in character and even in all positions. Technically, the most conscientious critic can not find any fault. Pure intonation and concise enunciation may be added to her other virtues, and to put the finishing touches to her vocal art, Miss Pasmore possesses individuality. She is a singer of the rarest type, and a born artist. Everyone of the songs she interpreted was redolent with sympathy and refinement. It was a performance of which the greatest artists need not have been ashamed. If Miss Pasmore has no brilliant future in the arena of vocal art then there is no justice in the world of music.

Dorothy Pasmore as usual gave a fluent and skillful interpretation of Boelmann's Symphonic Variations. Her tone was velvety and smooth, and her technic impeccable. Purity of pitch, and spontaneity of attack together with musicianly phrasing formed the essential features of her performance. She again proved herself a cellist of singular artistry. Miss Mary Pasmore played Slavonic Dance by Dvorak-Kreisler and Mazourka by Zarzkyki in a manner that revealed violinistic temperament and a realization of spirited accentuation that brought virility and vigor into the compositions. Her technic was fluent and easy, her poise unforced and confident and her musical conception intelligent and matured. Frank P. Moss played all the accompaniments with sincere artistry and adherence to the individual characteristics of the soloists.

We must repeat that the entire event was one of the most enjoyable, most conscientious and most musicianly events of the entire year.

COMMUNITY MUSIC SCHOOL REOPENED

The regular autumn session of the Community Music School, Harriet Selma Rosenthal, director, opened August 4th with a fair enrollment. With the commencement of public school work last week, with pupils and teachers all back from summer vacations, the Community school settled down to work in good earnest, and the schedules of the various studios at the disposal of the management are filled to capacity. Classes in sight reading, theory, history, etc., lectures, and orchestra are being resumed, and the popularity of this co-operative movement on the part of philanthropists, teachers, the music trade, and talented young people who can afford to pay but little if anything for lessons, is thoroughly established. The school occupies attractive quarters at 914 Dolores street.

RECITAL OF MISS URNER'S COMPOSITIONS

Regular "Half Hour" At the Greek Theatre Last Sunday Afternoon Devoted to Compositions of Katherine Urner, Winner of Ladd Prix de Paris

Six songs, a vocal duet, and a sonata for piano and violin comprised the program of original work by Miss Katherine Urner at the Greek Theatre last Sunday afternoon. Miss Urner appeared also as soprano soloist, and in an encore played her own accompaniment. So well rounded a development in a musician is seldom seen, and adding to this a pleasing and simple personality which is the obvious characteristic of the young lady, large things may well be prophesied of her professional future.

Miss Lena Frazee, contralto, sang three songs, of which the "Hills," thrilling to the beauty and happy associations of the Berkeley hills, was the finest. Miss Frazee's voice was at its best in the Greek Theatre, and did much to endear the difficult songs to the audience.

The sonata for violin and piano followed, well played by Arthur Conradi, violinist, and George Edwards, pianist, in spite of difficulties with the pages introduced by the wind. The sonata is of the "ultra modern" style, leaning nearer to d'Indy's than any other established composer. The slow movement was generally the most liked, revealing the greatest emotion combined with architectural perfection. The first movement appeared over long, which may have been due to the difficulties under which the performers labored, and the shortness of time in which they worked it up. The last movement is gay and attractive in style, and for perfection of balance could well be longer.



NINO MARCELLO

The Distinguished Conductor-Composer Who Will Locate in This City Prior to His Reorganization of the Paris District Headquarters for Concert Purposes

Miss Urner herself appeared in the following group of three songs, revealing a simple, clear tone quality, and a surprising mastery of vocal effect in one who has achieved so much in other lines. A "Spring Song" duet by Misses Urner and Frazee closed the program. All of the songs and the duet, though evidencing various stages of "modernity" are obviously sincere and emotional. The difficult accompaniments were played by Miss Beatrice Clifford with sympathy and certainty.

Miss Urner will leave September 1st for two years' study at the Paris Conservatory which constitutes the Ladd prize of which the young lady is the first winner since its establishment.

Mr. and Mrs. Frank W. Healy have returned from New York where Mr. Healy concluded a number of arrangements concerning the California tours of a few famous artists. Mr. Healy will announce his plans in a future issue of this paper. On their return trip Mr. and Mrs. Healy stopped over at Lake Tahoe and enjoyed a rest of a week or two. Among the sensational attractions booked by Mr. Healy are Geraldine Farrar, Anelita Galli Curci, Louisa Tetrazzini and the Sistine Choir of Rome.

RUDOLPH E. SCHIRMER DIES IN CALIFORNIA

President of Famous Firm of G. Schirmer, Inc., Succumbs After Long Illness in Santa Barbara on Wednesday, August 20th

Rudolph E. Schirmer, president of the famous firm of G. Schirmer, Inc., of New York, died in Santa Barbara, on Wednesday, August 20th, after a long illness. His death will be mourned by many staunch friends who learned to admire him for the tremendous benefits he bestowed upon the many composers in this country, and upon music in general. Mr. Schirmer is survived by his widow, and his son, born on June 18th, 1919.

Mr. Rudolph E. Schirmer, president of G. Schirmer, Inc., the music publishers, was born at New York on July 22, 1859. He was educated in private schools at New York and Weimar, Germany. He graduated with the degree of B. A. from Princeton University in 1880, being admitted to the New York bar in the same year.

Equipped with this knowledge of legal matters he entered the firm of music publishers founded by his father in 1866, whom he, together with his brother Gustave, ably assisted in giving to the firm its character and standing. Upon the reorganization of the firm as a stock company in 1893, Mr. Rudolph Schirmer became the president of the corporation and continued to hold this position until his death.

The sudden death of his equally capable and cultured brother Gustave in 1907, cast a great additional burden of responsibility on Mr. Rudolph Schirmer's shoulders, and the strain thus imposed on him gradually undermined his health. His ceaseless activity in developing the firm by leaps and bounds to its present eminence in the music publishing industry culminated in the erection of the G. Schirmer music publishing factory in 1914 on Long Island, the largest and most modern establishment of its kind in America. During the last few years Mr. Rudolph Schirmer's delicate health compelled him to spend most of the year at his home in Santa Barbara, California.

While retaining until the end a directing and advisory influence on the business of the firm, he gradually withdrew from the actual active management in favor of his nephew, Mr. Gustave Schirmer.

Mr. Rudolph E. Schirmer was characteristically a publisher of the type that sees in a publisher a trustee of the best interests of the art, and believes that it is a publisher's duty to give to the public not only what it wants but what it needs. In matters of real art he did not hesitate to subordinate commercial considerations to the higher cultural aspects of an enterprise. Of this attitude, The Musical Quarterly, founded by him in 1915, is a typical example. Once his love of the beautiful, his exquisite taste and his discriminating esthetic judgment convinced him of the lasting merits of a new composer he would spare no reasonable expense in making his access to the public easier. Thus the careers of such composers as Charles Martin Loeffler, John Alden Carpenter, Charles T. Griffes, Bryceson Treharne, Kurt Schindler, Ernest Bloch, Percy Grainger, Rudolf Friml, Enrique Granados, John Poyell, Daniel Gregory Mason, Henry Hadley, David Stanley Smith, Rubin Goldmark, have become indissolubly connected with his own in American musical history. Such names incidentally prove his keen and sincere interests in the rising generation of American composers, and it is worthy of note that many years before the discussion of the prospects of the American composers became controversial, Mr. Rudolph Schirmer was seeking ways and means for a practical furtherance of their art. His interests extended to institutions and in keeping with his ideals he donated the Circulating Library of Music founded by G. Schirmer to the Institute of Musical Art, New York, and a select musical library to Santa Barbara in memory of his infant daughter who died in 1918.

It is a pity that Mr. Rudolph Schirmer could never be persuaded to write down his reminiscences for they extended for more than fifty years, back to the times when he as a boy knew Franz Liszt at Weimar. The circle of his acquaintances and friendships with artists, great and small, was very wide and he was known both here and in Europe for his princely hospitality to celebrities that visited our shores. His love of the beautiful was not confined to music. It embraced the other arts as well, and especially his collection of Chinese porcelains and Japanese lacquers is appreciated among connoisseurs for its intrinsic value.

Mr. Rudolph Schirmer was a member of the University, Racquet and Tennis, and Princeton University clubs of New York, the Metropolitan Museum of Art, the Horticultural Society, the National Institute of Social Sciences, the American Museum of Natural History, the New York Academy of Sciences, etc. He was a trustee of the Institute of Musical Art and a director of the Oratorio Society, and the New York Symphony Society.

Miss Marion Ramon Wilson, the energetic and capable soprano soloist, is spending two weeks of her vacation in St. Helena, where she is enjoying a delightful spell of warm weather. On September 1st she will return to San Francisco to resume her teaching and prepare herself for the concert work she will unquestionably participate in during the new season.

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WALTER BODIN, S. F. Bulletin



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EIGHTEENTH YEAR

NINO MARCELLI TO ORGANIZE CONCERT BAND

Distinguished Leader Just Returned From France Where
He Conducted The Paris Headquarters Band of
98 Musicians With Brilliant Success

Maestro Nino Marcelli, brother of Ulderico Marcelli who is so well known as composer and conductor in this vicinity, returned from France a week or two ago. He was conductor of the Paris Headquarters Band of the American Expeditionary Forces and gained great fame by reason of his musicianly leadership of the ninety-eight picked musicians constituting his band. Mr. Marcelli has been in the army during fifteen months in which time he gained for himself an enviable reputation as a band leader of the highest rank. His musicians consisted of the best artists of the various bands of the American Expeditionary forces and gave a series of concerts that secured instant recognition. It is Mr. Marcelli's plan to organize this same band here and tour this country with it on a transcontinental concert trip.

Besides being a band leader of superior merit Mr. Marcelli is a composer of distinct accomplishments, some of his works having already gained wide recognition. His splendid organization was selected to play on July 14th, at the statue of Lafayette in Paris, in the presence of Generals Pershing and Bliss and other notables. On various occasions it was selected to contribute the program among these for the inter-allied games, July 3rd to July 8th at the Pershing stadium by the commander-in-chief. Upon its return the band played at Camp Stuart, and other Eastern centers where it gained the attention of critics and public. On these occasions two of Mr. Marcelli's latest compositions were played namely, The General Harts March, and District of Paris March. From an Eastern newspaper we reprint the following:

"Familiarly known in Paris by almost every man, woman and child from the most dignified and pompous military chief to the lowliest urchin in the street and heralded far and wide in every French port and town they visited, the District of Paris Band, an aggregation composed of 98 musicians of picked type, gave its first concert on American soil last night, when it entertained a large crowd of civilians and service men. Mr. Nino Marcelli, composer, orchestra and band leader and musician of the first order conducted the music. He has trained the band since its formation in the Paris area, and has led it through a series of successful concerts, which has given the band a name frequently heard on two continents. * * * Music critics stated last night that the work of the band was in all respects of the very highest class, and a large crowd showed the appreciation of their performance by long and hearty applause. The March of Victory, written shortly after signing of the Armistice in Paris, was played with much effect, and a number of other difficult selections were greeted with much enthusiasm by the crowd."

In the November 1917 issue of Music and Musicians, of New York we find the following biographical sketch of Mr. Marcelli: "Maestro Nino Marcelli was born in Rome the 21st of January 1889. Graduated when still a boy, he started his career as conductor before he had reached his twentieth year. From success to success he conducted grand opera seasons in Italy, South America, Russia and lately in the United States. If there are any conductors who at such an early age can show such a wonderful record of activity as Maestro Marcelli, they must be few and far between. He was only twenty-one when he was engaged as conductor of Santiago de Chile's Symphony Orchestra, and teacher of harmony in the governmental Conservatory of Music, both hav-

ing the fame of being the best musical institutions in South America.

"The 'wonderful boy conductor,' as they called him down there, was the pet of the people and soon became one of the most famous and popular conductors. He was re-engaged for three consecutive seasons and the last time to conduct the nine symphonies of Beethoven. Controversies appeared in the papers as to whether or not the boy conductor could direct the Ninth Symphony in a manner to compare favorably with former performances. The result of this controversy was that three thousand people were turned away on the day of the concert, and the same concert had to be given five times in order that all people could hear it."

Alfredo Valderana, the great Chilean critic said on this occasion: "Nino Marcelli revealed again his exquisite sensibility showing us Beethoven genial and divine, as he is, in his magnificent pinnacle his Ninth Symphony. He has such talent that although young he has been able to penetrate the noble and exclusive Beethoven style, vigorously showing his deep knowledge and his strength as a great conductor, a real artist, whose soul passes into the orchestra giving it all his sensitive feeling and making it quiver with all the noble emotions of art."

As a composer Marcelli is the winner of many contests. A great number of his sonatas, concertos and romances have been published in Europe. Among his most noted compositions are a symphony entitled "Risveglio Primavera" and his "Suite All' Antica per Archi" for which the great Mascagni had the greatest praise when he conducted both at a symphony concert. Nino Marcelli will locate in San Francisco for the present prior to his re-organization of the District of Paris Military Band.

WAR CAMP COMMUNITY SERVICE CHANGES

Several changes of assignments of song leaders in the War Camp Community Service on the coast have been announced from the District Headquarters, San Francisco. Herman Brouwer, who has been in charge of a Community Singing Program in Oakland is leaving for the East. Mr. Brouwer's place will be taken by Roy D. McCarthy, who has had charge of Community Singing work in Tacoma, Washington.

Captain H. C. Stone who has had remarkable success in Community Singing in Los Angeles has been transferred to Northern California to take charge of a Singing Program in a chain of several cities. Capt. Stone will also take over the work of George Knapp at Sacra-

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mento, Vallejo, Napa and Benecia. Mr. Knapp has accepted a position as head of the music department, University of Wyoming. Roy Pilcher formerly Army Song Leader at Camp Pike and also director War Camp Community Singing at Wilmington, Delaware, has been assigned to the Los Angeles field in place of Capt. Stone.

Mrs. Frances Drake Leroy will continue as organizer for Community Singing in San Francisco, as will Wallace Moody in San Diego, Walter Jenkins in Portland, and Francis Russell in Seattle.

A NEW NOTE IN SINGING

The nearer the approach to nature, the more perfect the art. To be perfectly natural in singing means the elimination of all conscious physical action in the release of tone. To attain this condition, those who have battled with breath and its control, find the voice will readily adjust itself to the principles of a "stringed instrument."

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THE PRINCIPLE OF RECIPROCITY

Notwithstanding the fact that the price of printing the PACIFIC COAST MUSICAL REVIEW has been raised twenty-five per cent during the last two years, this paper NEITHER RAISED ITS ADVERTISING RATES NOR ITS SUBSCRIPTION PRICE, although we were urged to do so by many people.

Consequently, this means that the editor and publisher of the Musical Review has voluntarily REDUCED HIS INCOME twenty-five per cent for the benefit of the musical profession and musical public which values a policy of publicity or wishes to keep informed on musical events.

But reduction of income and increase of living expenses do not contribute to the successful publication of a weekly music journal. Hence some way must be found to earn the additional cost necessary to publish this paper in these times. Therefore, instead of raising advertising and subscription rates, we ask our friends to take advertising space in the annual edition. In this manner they will not only assist this paper, but themselves, too, for the beginning of the season is the most appropriate and the most advantageous for purposes of publicity.

The Annual Edition of the Pacific Coast Musical Review has a larger circulation on the Pacific Coast than all other music journals in the country combined, and past editions have proved that readers save this annual number, thus making all advertisements in it PERMANENT. Most public libraries keep it on file. Prominent music houses keep it exhibited longer than regular numbers. Musical clubs use it as reference. It represents the yearly progress of music in California.

Distinguished artists who expect to visit the Pacific Coast during the new season will find this edition an unusually effective advertising medium. Resident artists have an opportunity to make themselves known. Publishers may thus announce their holiday publications exactly in time for the season. Musical instrument manufacturers will here have a comparatively inexpensive opportunity to call the musical public's attention to their instruments and incidentally extend a courtesy to their agents. Teachers and Conservatories in the East and West can here appeal to prospective students who are not acquainted with the opportunities afforded them for a thorough musical education in America.

But, aside from the individual material value you are sure to secure from an advertisement in this edition, there still remains the principle of reciprocity. If the publisher of the Pacific Coast Musical Review has sufficient regard for the profession and public to refrain from raising rates, is it not reasonable to expect that the profession and musical public in turn will reciprocate and make it possible for the Musical Review to save part of the annual loss by advertising generously in this annual edition?

MUSIC AS A VOCATION

Those of us who are interested in the highest development of our children feel that unquestionably music ranks as one of the essential studies.

It should be begun in the earliest years, pursued consistently through high school, and for the unusually gifted ones brought to the plane of artistry in the years that follow.

We also realize that music as a vocation is one of the best of all the teaching professions, and that success of our boys and girls in any life work depends upon two great assets, fitness and preparation.

Miss Cora W. Jenkins, the director of the Jenkins School of Music, who is an authority on the subject of the music education of the child is also an expert in the training of teachers for the profession.

Numberless prominent teachers of violin, cello and piano around the Bay, have received their normal training at her school, and splendid positions are constantly being proffered to the competently prepared teacher who goes forth with a message.

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Gossip About Musical People

Madame Barbereux-Parry, whose Central Studios are in Chicago, will arrive in San Francisco about the middle of September, to deliver a course of public lectures on The Barbereux System of Constructive Voice Production and Unified Diction.

Herman Heller, the popular conductor of the California Theatre Orchestra, returned from his vacation on the Russian river, is delighting the audiences at that delightful moving picture temple every afternoon and evening. His programs meet with universal approval and the enthusiastic applause that greets his efforts are ample testimony for the high esteem in which he is held by the public.

Mrs. Richard Rees, the well known soprano soloist, will sing at the Fairmont Hotel on Sunday afternoon August 31. Her group of songs will include a composition by Charles Midgeley entitled A Mountain Song. Mr. Midgeley is an Oakland high school student and about to enter the University. He is a harmony pupil of Wm. J. McCoy, and Mrs. Rees expresses herself in the highest terms about this most recent effort of the young-composer. This is his first attempt in the more serious type of composition, he having devoted himself hitherto to the more popular form of works. One of the chief characteristics of the work is its melodic merit and the delightful manner in which words and music blend. Although appealing in poetic sentiment it is scored in the more modern style. Mr. Midgeley is indeed fortunate to have an artist of such distinction as Mrs. Rees interpret his early success.

George Stewart McManus, after an absence of about two months on his vacation along the Truckee river, the Upper Salmon Lake and Lake Tahoe, has returned for the season to resume his studio and concert work. He will begin his classes on September 1st, and any communication regarding lessons or concert engagements should be addressed for the present to 2140 Hyde street. While at Lake Tahoe Mr. McManus was the guest of Mr. and Mrs. Alfred Hertz for a day and throughout his trip he met occasionally people prominent in San Francisco musical circles. He will unquestionably occupy as before one of the leading positions in the musical colony of this part of California during the new season.

Edward Faber Schneider, Dean of Mills College Music Department, will resume his San Francisco studio during the new season. Those familiar with Mr. Schneider's splendid professional career realize the importance of his pedagogical work. He is beyond a question one of the very ablest and most distinguished piano pedagogues in the far West, and his pupils when appearing in public never fail to exhibit thoroughness of training and refinement of artistic faculties. His classes have always been among the exemplary students of the community and his students recitals are looked forward to with great eagerness, for they invariably cause exceptional artistic enjoyment to those who attend them. Mr. Schneider's classes ought to be among the biggest in the community.

Mrs. J. E. Birmingham, the well known contralto soloist, and her gifted daughter Miss Alma Birmingham, pianist and accompanist, will give a concert some time during September which will prove of more than passing interest. Mrs. Birmingham's vocal art is so well known to our readers that it is hardly necessary to dwell upon it in detail. Miss Birmingham has in recent years established for herself an enviable reputation in Chicago, and other Eastern musical centers. She is at present visiting her family here and naturally has been asked to appear in public before her return. Mme Fanny Bloomfield Zeissler acknowledges Miss Birmingham as one of the very best accompanists in Chicago, and that she is known everywhere in that big metropolitan center. The program will include piano and vocal solos.

Miss Lillian Tovin, the charming young soprano soloist, who created such an excellent impression at the Orpheus recently is filling an engagement in the Los Angeles Orpheus this and next week. No doubt her excellent voice and attractive personality will gain her additional laurels in the South.

A. L. Artigues, the well known organist, pianist and choir director has returned from his vacation in the mountains, and is again busy with his classes at the Arillaga Musical College, and also his church work. Mr. Artigues is one of the busiest musicians residing in this city, and his fine musical achievements contribute greatly to the musical life of the community.

Miss Ida Hjerleid-Shelley, the well known pianist and teacher of Sacramento, after spending part of her vacation in the Yosemite Valley, visited her parents in San Jose, and finally spent a day in Palo Alto where she attended the organ recital at Stanford University. She has returned to her field of activity, and has resumed her work for the season which is most effective and influential.

Herbert Linscott, the unusually efficient baritone soloist, who appeared at a private musical function last week, and whose artistry is the subject of a review in another part of this issue, is spending the summer in Santa Cruz visiting relatives. Mr. Linscott will return to New York next month to resume his concert work. He has met with well merited success ever since his return from France, and has already been booked for a number of concerts for next season.

NEW YORK STRIKES HINDER SUMMER MUSIC

Musical Union Drawn Into Actors' Fight—Impresario Gallo Makes a Mammoth "Aida" Production—Jouillard Foundation Strikes a Snag—Padewski Has His Hair Cut a Little

New York, August 24.—This being the silly season in the East, nearly everything is either striking or talking strike. Of interest to musicians, the actors, including some singers of both sexes in the light opera and musical comedy, struck. Without the aid of the stage hands belonging to the Theatrical Mechanics' Union, the talking actors could not keep their managers down. Likewise, without the aid of the instrumentalists, the singing actors could not prevent all of the musical productions from raising their curtains. So, after about a week and a half of struggling with the managers, the Actors' Equity Association succeeded in getting the stage hands and the "musicians" to join in a sympathetic walk-out, although the members of neither the musical nor the mechanical unions had any especial grievance.

Strikes of actors, singers, or of instrumentalists in the summer time in New York would ordinarily have been about as ineffectual as a strike of ice men in Alaska in December, because, until post-war conditions filled the metropolis with an abnormally large floating population, few of the ordinary places of amusement remained open in July or August. In addition to the extra large floating population, there is now also a large class of patrons who have been making higher wages than ever before, and of course these prosperous persons would not be happy unless they could go frequently to the "musical shows." For the first time, therefore, many managers have been trying to keep their theatres open for twelve months. The strikes in the theatres interfered greatly with these new ambitions and made New York about as dull as ever in the summer. Perhaps it was just as well then that the subways and elevated railway systems should have been tied up for awhile by strikes. With the rapid transit car men on strike it was hard enough for residents to get to and from business once a day without attempting to make another trip to the theatre at night.

A New American Melody Ballad

"When You Look in the Heart of a Rose"

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New York

Over in London, where grand opera continued through July, a new concert season beginning in mid-August offered another contrast to the times and pre-war seasons of music in America. A famous English series, that of the Promenade Concerts at the Queen's Hall, was announced to open its twenty-fifth year on August 16th, under the direction of Sir Henry Wood, who refused the baton of the Boston Symphony Orchestra last year. The British concerts start at 8 o'clock "as in pre-war days" and run ten weeks only. A list of eighty-seven solo singers and thirty-three instrumentalists includes Ben Davies and Gervase Elwes, tenors.

Verdi's Aida was sung in open air for the benefit of the Florentine earthquake victims before a great popular audience last Sunday night in the motor racing Speedway at Sheephead Bay. The crowd was estimated at 50,000, and it was hoped to send a dollar for every person present to the charity of the local Italian colony. The opera, composed for the Khedive of Egypt and first sung at Cairo in 1871, has approached its half-century with perhaps never a performance just like this in New York. The crush of spectators caused great confusion, and the performance was an hour late in starting, and was not over until after midnight.

An annual series of open-air spectacles in America began four years ago in Philadelphia, where 600 sang; then San Francisco, with 750, and St. Louis, with 1000, while in 1917-18 an Italian company largely recruited here gave Verdi's airs in the vast bull-ring of the City of Mexico. Last Sunday night Aida was bigger yet; the costumer, Bassi, had 2000 robes ready, and most of these were actually worn, while an elephant from Central Park, with camels, oxen, and horses, marched in the second-act "triumph scene."

The title role of Aida was sung by Marie Rapold, well known at the Metropolitan; Amneris by Cyrene Van Gordon of the Chicago stars, and Rhadames by Manuel Salazar, a tenor who has appeared with the Gallo companies throughout this country. There were Riccardo Stracciari, a Chicago artist, as Amonasro, the Af-

rican chief; Pietro de Biasi, as Ramfis, the priest; Marie Tiffany as the priestess, Natale Cervi as King, and Luciano Rossini as a messenger. The conductor was Giorgio Polacco. Fortune Gallo, impresario of the San Carlo Opera Company, which will appear at the Curran theatre next season, and Andres de Segurrola of the Metropolitan directed the performance.

Gavin Dhu High

ORPHEUS AT THE GREEK THEATRE TO-NIGHT

Once more will the Greek theatre in Berkeley carry its fame through the world to-night, for under the open blue California sky, Paul Steindorff the famous choragus of the University, intends to repeat the triumph of his last summer's production of Gluck's beautiful opera "Orpheus," in the most beautiful and appropriate setting that could possibly be afforded the fairy work. Orpheus is the most important of the many Gluck compositions and ranks among the most important of the world's classical compositions. The story of the invasion of the lower regions by Orpheus in search of his love Eurydice is one known to all children and grown ups and fascinating to everyone.

Orpheus calls for extraordinary singing powers in the roles of the hero, heroine and the love God Cupid, and Paul Steindorff has wisely selected Lydia Sturtevant for the name role and Anna Young for Cupid from last summer's cast, because of their special fitness for the same and because of the triumphs they achieved in singing them last year. Ina Herbst-Wright, a fine lyric soprano who has sung Eurydice often and with Lavish praise from critical writers will render that part to-night. The dancing features which are equally paramount in Orpheus will be entrusted to the talented pupils of Anita Peters Wright, whose excellent work has often been put to the test in Greek theatre performances. A group of Grecian maidens, as well as a corps de ballet of one hundred pretty girls, will furnish this ensemble, led by Eugenia Vandever, one of the most talented dancers who have ever led an Orpheus ballet. A great chorus of two hundred singers, and the big symphony orchestra of sixty, with Giulio Minetti as concert-master and Walter Oesterreicher specially engaged to play the numerous flute obbligati in the score, will make up a grand total of some three hundred participants. The usual Steindorff attention to detail will be evident, and the conductor himself ventures the opinion that to-night's performance will rank with any of the important performances he has sponsored in the Greek theatre. Unusual light effects have been introduced and these will make realistic the naturally beautiful settings of the Greek theatre. The scenic equipment will be elaborate, yet in keeping with the dignity of the opera and surroundings.

There will be a big crowd at Berkeley to-night to witness this spectacle opera, and the remaining tickets can be secured at either of the Greek theatre doors to-night.

THE MIRACLE MAN AT THE ALCAZAR

The only strictly dramatic entertainment in San Francisco during the joyous Pacific Fleet week, commencing next Sunday afternoon, with a special matinee on Labor Day, Monday, will be George M. Cohan's famous comedy "The Miracle Man"—the original spoken play, not a picture. It will reveal to visiting thousands the splendid quality of staging and acting that has given the New Alcazar Company wide distinction as the most representative in this country. "The Miracle Man" not only snaps and sparkles with Cohanesque humor and radiates wholesome romance, but it conveys a great message of abiding faith, gladness, good cheer, and clean living. It is peopled with graphic American character types of city and country, picturesque and vitally human. Lovely Belle Bennett and versatile Walter P. Richardson, personate the leaders of a band of New York confidence crooks who invade a simple Maine village, and are made to walk straight through the influence of a patriarchal old faith healer whom they seek to use as a dupe for wicked purposes. "The Miracle Man" is more than a laughing diversion; it is a great psychological study, abundant in dramatic surprises and thrill. The long cast also includes Thomas Chatterton as "Pale Face Harry," Henry Shumer as the fake invalid "The Flopper," Vaughan Morgan as the crippled boy, who is made whole; Rafael Brunetto as "The Patriarch," Emily Pinter, Jean Oliver, Edna Shaw, Al Cunningham, Nate Anderson, Graham Earl and others in vivid characterizations.

To follow Monday, September 7th, with special matinee on Admission Day, comes the first San Francisco presentation of "Young America," a delightful humanity comedy about a bad boy of a neighborhood and his dog, and the newly weds whose suburban home is thrown into an uproar when the plucky little bride rescues him from a juvenile court.

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BROKEN BLOSSOMS SOUNDS EMOTIONAL DEPTHS

A Highly Artistic Pictorial Tragedy Depicting Primitive Human Conflicts is Mellowed by the Soothing Strains of a Sympathetic Musical Setting

By ALFRED METZGER

D. W. Griffith has brought the art of the motion drama to such a high standard that no one will consider it to ridiculous to seriously record his impressions of a silent tragedy. And, come to think of it, tragedy after all is the more impressive for silence. We believe that in Broken Blossoms, Mr. Griffith has surpassed all his former artistic achievements. While he has hitherto been able to show us greater scenic magnificence, bigger mob scenes, more gripping melodramatic action, and more splendid historical pageants, he has never attained quite such purely artistic heights as on this occasion. The entire production of Broken Blossoms seems to be treated with tone color effects. Mr. Griffith proceeds from the beginning of the prologue to the start of the actual story to create a definite atmosphere, and before you know it you have become captive in this atmosphere and your mind has been hypnotized to such an extent that your attention is absolutely riveted to the story in a manner that causes you to disregard the flight of time.

The tragedy being based entirely upon primitive human emotions—not passions—the success of the histrionic part of the picture depends solely or principally upon facial expression, and every actor in this drama is an expert mimic. In the case of Richard Barthelmess and Lillian Gish, who interpret the characters of the Girl and the Chinaman as well as of Donald Crisp as Battling Burrows, it is possible to read what is going on in their innermost soul from the gradually unfolding revelations expressed in their facial control. At times you catch yourself watching these reflections of sorrow, fright, love, brutality or resignation with the rigidity imposed by hypnotic suggestion. And herein we find the greatest achievements of this most recent Griffith picture—atmosphere and intensity of dramatic action.

We have been asked to jot down our impressions of the music so ably composed and arranged by Louis F. Gottschalk, who also conducts the orchestra, and D. W. Griffith, but the musical setting has been so skillfully manipulated that it becomes welded into the story and thus forms one complete production. Herein the great artistic mind of the producer is in evidence. Neither the play nor the music is thrust upon your consciousness. You merely witness the performance as a whole. A Chinese orchestra which as a rule would offend our musical sensibilities is toned down to such refinement of ensemble and such mellowness of expression that it seems perfectly proper from a musical point of view. There are never any crashing noises of brass or percussion, but the music like the picture attains an atmosphere of soothing sadness. When a gong is sounded it does not frighten you into the realization of your environment, but it adds to your tranquility by its caressing tone. And herein both Mr. Gottschalk and Mr. Griffith have achieved masterly skill in the manipulation of a musical setting, because they have succeeded in actually making it part of the evening's soulful spectacle. If you miss attending Broken Blossoms at the Curran Theatre you forego one of the most elevating emotional experiences in your life.

SYMPHONY TICKET SALE BEGINS AUSPICIOUSLY

With the return this week of Alfred Hertz from his summer vacation, plans for the forthcoming season of the San Francisco Symphony Orchestra have been given impetus. Conductor Hertz acquired many new scores while in New York. The season will open with a symphony concert in the Curran Theatre on Friday afternoon, October 10.

Secretary-manager A. W. Widenham of the Musical Association of San Francisco, the symphony's sustaining body, states that the members' season ticket sale, which has been in progress during the past week, has been highly gratifying. The sale is being conducted in the offices of the association in the Phelan Building. The season ticket sale for the public will open on September 22. Season tickets are being sold for the three series of concerts announced for the season—Friday symphonies, Sunday symphonies, (repetitions), and Sunday "popular" concerts.

The fact that under the revised provisions of the United States revenue act no tax is required on tickets of admission to symphony concerts should make for added stimulation of the seat sale. The performances of the San Francisco Symphony Orchestra will be the only local musical events the tickets to which will not be taxed by the government.

Following are the concert dates for the season: Friday symphonies, October 10 and 24; November 7 and 21; December 5 and 19; January 2, 16 and 30; February 13 and 27; March 12; Sunday symphonies, October 12 and 26; November 9 and 23; December 7 and 21, January 4 and 18; February 1, 15 and 29; March 14; Sunday "pops," October 19; November 2, 16 and 30; December 14; January 11 and 25; February 8 and 22 and March 7.

ALVINA BARTH AT EXPOSITION AUDITORIUM

A programme of various moods will be given by Edwin H. Lemare at his Exposition Auditorium organ recital Sunday evening at 8:30 o'clock, his selections being: Scherzo in G minor, (Bossl); Cavatina, (Raff); "Lullaby" and "Rondo Capriccio" (Lemare); "Marche Funebre et Chant Seraphique," (Guilmant); "Ride of the Valkyries," (Wagner). The striking merit of Alexandre Guilmant's "Marche Funebre et Chant Seraphique" is universally acknowledged, the first part being a funeral march of solemn nobility and the second a melody of seraphic quality.

Constance Alexandre

Mezzo Soprano

Will be Available for a Few Concert Dates in California Prior to Her Return to New York in November.

Last Season Miss Alexandre Successfully appeared in a Six Months' Concert Tour including 26 States and 63 Cities and Comprising 125 Concerts.

A FEW PRESS COMMENTS

Birmingham Age—Miss Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musically vocalization.

Canton (Ohio) Daily News—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. * * * Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

Utica (New York) Press—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

Charleston News-Courier—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

Baltimore News—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

Akron (Ohio) Press—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

State Register, Springfield, Ill., May 22—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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Wagner's "Ride of the Valkyries," as transcribed by Lemare, is a stupendous piece for the organ, which only a master of the instrument can encompass. The listeners hear the shouts of the warrior maidens, the gallop of their fast flying horses, blowing of their trumpets, and other noises of the assembly at their meeting place. Miss Alvina Barth, soprano, will be the vocal soloist at the recital, with Edwin Hutchings as piano accompanist. Her selections are: The "Jewel Song," from Gounod's "Faust;" an aria, "Connais-tu le pays," from Thomas' "Mignon;" and Saar's "The Gray Dove."

George Nicolai Krull, baritone, accompanied by Mrs. Hazel Boyd Hunter, gave a delightful recital at the studio of Mme. M. Vincent, 1224 Geary street, recently. Mr. Krull was in excellent voice and delighted his critical audience with the following well chosen program interpreted in a thoroughly artistic manner: The Lord Is My Light (Allitsen), To Anthea (Hatton), The Horn (Fleger), Hvil Du Har Varmer Tanker (Danish), Requiem (Sidney Homer), Where'er My Tears Are Falling (Robert Schumann), When Gazing in Thine Eyes So Dear (Robert Schumann), Vale (Kennedy Russell), Scottish Cradle Song (Mrs. H. H. A. Beach), My Dear Little Irish Rose (Abbie G. Jones), Faithful Johnnie (Beethoven), The Midshipmite (Stephen Adams), The Wind Speaks (G. Grant-Schaefer), Young Tom o' Devon (Kennedy Russell).

Ashley Pettis, the well known and brilliant young pianist, will give a series of six historical lecture-recitals on pianoforte music, beginning on Thursday afternoon, September 11th, at the Paul Elder Gallery, and continuing thereafter every other Thursday—the dates being September 11 and 25, October 9 and 23, and November 6 and 20. The first recital will be from the works of Bach and his contemporaries; the second, Haydn, Mozart and Beethoven; the third, Schumann; the fourth, Chopin; the fifth, Brahms, Liszt and MacDowell, and the sixth a complete program including works by Franck, Debussy, Moszkowsky and Rachmaninoff. Particulars will appear in subsequent issues of this paper.

A "concert of appreciation" will be tendered by the friends and admirers of Edwin Dunbar Crandall, more familiarly known as "Pop" Crandall, at the Municipal Auditorium Theatre in Oakland, Tuesday evening, September the sixteenth. For years this most excellent musician has directed the Orpheus Club of Oakland, as well as having charge of the choral work incidental to the Grove Plays of the Bohemian Club, and members of these organizations, along with members of the Athenian-Nile Club and Loring Club, are going to give a remarkable concert to show that his work has been thoroughly appreciated. The program will be one of extraordinary merit, one of the features being the first joint appearance of the Loring and Orpheus Clubs, directed, in turn, by Wallace A. Sabin and "Pop" Crandall. MacKenzie Gordon is going to sing, along with the famous Neapolitan Trio, and many other notable names will appear on the roster of talent. The members of the various clubs are disposing of tickets with a rush and reserved seats will be on sale at the San Francisco and Oakland stores of, Sherman, Clay & Co, four days before the concert.

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SOLDIER STARS AT THE ORPHEUM

The Orpheum will present next week a special bill in honor of the arrival of the Fleet which will be headed by the Soldier-stars and original chorus in the New York Musical Comedy, "Putting It Over." Almost every division of the American Army had a soldier show. These were encouraged by the War Department in fact, the Morale Corps was created, whose principal business was providing diversion for the troops. Two of the most successful soldier shows were "You Know Me Al" and "Let's Beat It" produced by the 27th Division. "You Know Me Al" was rehearsed at Camp Wardsworth, and produced in New York and "Let's Beat It" was rehearsed in Flanders and produced at Oudezule. The opening performance of "Let's Beat It" given in Flanders just back of Mt. Kimmel was attended by King George of England, Field Marshal Haig, General Plummer in command of the 2nd British Army, General Pershing and numerous other distinguished officers.

When the division returned to America and was discharged 17 soldiers who had taken part in either one or the other shows formed a little company of their own selected choice bits from both shows and produced "Putting It Over." It was such a hit that the men were persuaded to remain actors for a season. This they did with the result that "Putting It Over" played by soldier stars and a chorus is now a vaudeville headliner. However every one of the seventeen ex-soldiers in the cast of "Putting It Over" saw service overseas. Five were wounded in action and five were cited for bravery. "Putting It Over" is a musical revue with pretty girls who are not girls, but soldier boys; prima donnas and in fact every kind of principal known to a musical production.

Lloyd and Christy "The Two Southern Gentlemen" will present a clever, witty and amusing duologue which has proved a great hit in the theatres of the Orpheum circuit in which it has already been presented. Estell De Shon, a contralto of fine voice and culture, and Eula Howard Nunan, a gifted pianist who was soloist with Madame Schumann-Heink, will present a delightful programme. "Skeet" Gallagher and Irene Martin will introduce a novelty singing and dancing act entitled "Sweaters" which is delightfully refreshing and entertaining on account of the versatility and talent of the two youthful performers.

The Clinton Sisters are two exceptionally clever girl terpsichoreans who present a series of interpretative costume dances appearing in turn as Chinese, Gypsies, Egyptians and Fisherfolk. These girls through sheer ability have won stellar recognition in their particular line of work and have been soloists in various important ballet. La Bernicia assisted by Yvonne Verlaine and Company of Classic Dancers; Marion Harris in new Ragtime ditties and the famous prima donna Madame Marguerita Sylva in new songs will be the remaining numbers in a bill that promises rare entertainment.

DAHLIA SHOW AT PALACE HOTEL

A pleasing feature of Fleet Week will be the fourth annual show of the Dahlia Society of California, to take place in the ballroom of the Palace Hotel. Each succeeding year has seen a bigger and better exhibit, and on this occasion those in charge of the show say that they will have difficulty in displaying the marvelous blooms, so many have been the entries. Fifty-three groups of prizes, of three each, have been provided and competition will be keen. An extra feature of this year's show will be an exhibit of roller canaries, in which some of the finest warblers ever heard will be shown. Men in uniform will be the guests of the Dahlia Society.

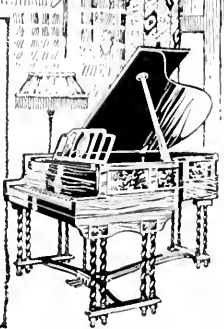
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FAIRMONT AND PALACE PROGRAMS

The following excellent programs will be given at the Fairmont and Palace Hotels this Sunday evening: Fairmont Lobby Concert—Part I—Si mon vers avaient des ailes (Hahn), Down in the Forest (Ronald), A Mountain Song (Chas. Midgley), Absent (Metcalfe); Aria, Vissi d'Arte (from Tosca (Puccini); De Ol Ark's Moverin' (David Guion), Irish Love Song (Lang), Bon Jour, Ma Belle (Behrend), Si j'avais vos ailes (Messenger), Mrs. Richard Rees, soprano, Miss Beatrice Becker at the piano; Part II—Fairmont Orchestra—Grand Selection from Faust (Gounod); Extase (Ganne); (a) To a Wild Rose, (b) To a Water Lily (E. MacDowell); Serenada Rocco (Holmund); Mexican Waltz, Adonizado (Posadas); Duet for Flute and Cello (Titi), Messrs. Parker and Amsterdam; Overture, Poet and Peasant (Suppe).

Palace Hotel Palm Court Program—March, Jack Tar (Souza); Excerpts from Love Tales from Hoffman (Offenbach); Waltz, The City of Baden (Korazak); Cornet Solo, My Own United States (Edwards), F. D. Siegrist; Overture, Raymond (Thomas); Grand Selection, Madame Butterfly (Puccini); Selection, H. M. S. Pinafore (Sullivan); Violin Solo (by request), Rudy Seiger; Dance of the Hours, Ballet Music from Gioconda (Ponchielli); American Patrol (Meacham).

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SAN FRANCISCO, SATURDAY, SEPTEMBER 6, 1919.

PRICE 10 CENTS

12 CONCERTS BY CHAMBER MUSIC SOCIETY SEATTLE ORCHESTRA TO PLAY AT UNIVERSITY

Louis Persinger Originates Plan for Two Series of Six Concerts Each, Alternating Every Two Weeks—Musical Association of San Francisco Endorses Chamber Music Society—Concerts to Take Place in New Players' Club Theatre—Many New Works to be Presented

By ALFRED METZGER

Co-incident with the gratifying announcement of the resumption of the symphony season under the able direction of Alfred Hertz comes the equally important news that the Chamber Music Society of San Francisco will give us the biggest and most artistic series of chamber music concerts in its existence. Specially important is the assurance that the Musical Association of San Francisco officially endorses and co-operates with the Chamber Music Society thus acknowledging its artistic merit to be on a par with that of the symphony orchestra. Those who have received the announcement of the forthcoming symphony season will have noticed that the plans of the Chamber Music Society are mailed in the same envelope.

And this printed information regarding the forthcoming chamber music season contains a particularly interesting idea in Louis Persinger's plan to give two series of six concerts each, alternating every two weeks. The "regular" series will include the biggest and most important works of chamber music literature to be presented in their entirety and principally for the benefit of those lovers of the classics who prefer only the most serious and purest class of chamber music, while the "popular" series will include well known and lighter chamber music works, together with the most recent additions to this musical literature, giving the audiences an opportunity to listen to detached movements from the standard works. This combination of movements from the larger works and novelties in their complete form will result in light and pleasing, yet serious programs.

Another announcement in this connection which is of more than passing interest is the new auditorium in which the concerts will take place. The New Players Club Theatre is being remodeled and contains about 350 seats. It is furnished and decorated by leading artists of this city, and will present that atmosphere of intimate coziness so essential to concerts of this nature. Owing to the limited seating capacity tickets for the chamber music concerts will be sold by season subscription only, the list being closed as soon as the seating capacity has been exhausted. There will be no sale of tickets for single performances.

Among the new works to be presented are: Trio for piano, flute and cello, by Eugen Goossens, the talented and daring young English composer; Frederick Ayres' Quartet for Strings, op. 16 (in manuscript), this work is dedicated by the Denver composer, "To the Memory of My Father," and is an impressive composition of great appeal and originality of style; the latest string quartet by Samuel Gardner, the distinguished New York violinist and composer, who won the Pulitzer prize of \$1500 for a quartet written prior to this one, this latest work being entrusted to the Chamber Music Society for its first performance; the "Andean" quartet, another manuscript composition, by Domenico Brescia, a resident of San Francisco, whose music for the last Bohemian Grove play was so favorably received, the quartet winning first honorable mention at the chamber music festival in Pittsfield, Mass., last year, in competition with eighty-two other quartets submitted. The Chamber Music Society expresses its pleasure to present this work for the first time in San Francisco.

Among the famous chamber music compositions of distinction will be: Schubert Quartet D minor, (Death and the Maiden); Beethoven Quartet C major op. 59 No. 3; Dohnanyi Quartet D flat op. 15; Brahms Quartet A minor op. 51 No. 2; Franck Quartet D major; Mozart

Quartet B flat major; Dvorak Quartet E flat op. 51; Smetana Quartet E minor (Aus meinem Leben); Bach Suite B minor for flute and strings; Mozart Quartet A major for flute and strings; Rameau Suite for flute, cello and piano; Beach, Variations for flute and string quartet, op. 7, written for the Chamber Music Society of San Francisco.

The programs of the "Pop" concerts will cover practically every school of writers of chamber music including works by Beethoven, Mendelssohn, Tschalkowsky, Dvorak, Boccherini, Glazounow, Albeniz, Leclair, Viotti, Schubert, Schumann, Grainger, Borodin, Foote, Debussy, Ravel, etc., also the charming Clarinet Quintet op. 108, by Mozart, besides many smaller excerpts. As has already been stated these popular programs will be of a lighter musical nature than the regular ones.



THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO
Louis Persinger, Director and First Violin; Louis Ford, Second Violin;
Nathan Firestone, Viola; Horace Britt, Cello; Ellis
M. Hecht, Flute and Clarinet

The personnel of the Chamber Music Society has remained unchanged for the last four years, during which time the members have been working constantly together. Daily rehearsals for this season have been in full swing since July 14th and will continue throughout the season. Through its energetic manager, Jessica Colbert, the society has booked many outside concerts and an extensive post-season tour, and therefore faces the busiest season of its brilliant career.

On the first three Tuesday evenings in October the Chamber Music Society will give three concerts in Berkeley under the auspices of Prof. Samuel Hume, of the Musical and Dramatic Department of the University of California. The Pacific Coast Musical Review in its earnest and persistent campaign for the recognition of serious artists and organizations making their home in the far West regards it as a matter of patriotic obligation on the part of music clubs to include the Chamber Music Society, of San Francisco, in their season's itinerary, and clubs or managers who do not take advantage

(Continued on Page 11, Column 1)

Symphony Concerts to be Given in Meany Hall, Seating 3200, Located on University of Washington Campus—Los Angeles Gets Sam Bennett As First Horn—Behymer Tells How He Selected Walter Henry Rothwell for Los Angeles Symphony Orchestra

By WALTER ANTHONY

Seattle, August 24, 1919

I see that Los Angeles is going to inherit a Seattle Symphony player, via the San Francisco Symphony Orchestra. This news brought the first realization to Seattle that the organization of the Los Angeles Philharmonic Symphony Orchestra was a superb menace. Sam Bennett, the excellent horn player goes to the Southern city. We'll have to look out or Behymer will "corner" the market of desirable and at the same time available instrumentalists.

Alfred Hertz' long range wisdom is being justified, isn't it? His determination, like that of Gericke with his Boston Symphonists of old, "to have and to hold"—to monopolize, if you will, is the only possible prelude that makes an orchestra "permanent." Fortunate San Francisco if it has secured a permanent hold on the services of its Persingers,

The board of symphony directors made up their minds to move. The Spargur players will not be forced to compete with the noisy street cars any more. Masonic Temple, never built for symphony, anyway, will not house the Seattle Symphony orchestra this forthcoming season. Instead, we will listen to it from one of 3200 seats in Meany Hall. Meany Hall is part of the University of Washington. It is a fine auditorium, with imposing facade and excellent interior situated on the university campus, twenty minutes car ride from the center of the city and congenially located on wide green lawns approached through groves of native trees, hemlock, fir and mountain ash. The arrangement is at once satisfactory to the symphony officials and to the university. Students of the latter will be given special rates for single as well as season tickets, and attendance will be officially urged. Acoustically the hall is said to be excellent. Certainly it is provided with an excellent stage.

But to return to Mr. Behymer, who dropped in on Seattle last week enroute to Alaska, I wonder if he told you how he happened to select Walter Henry Rothwell for the director of the Los Angeles Philharmonic Symphony Orchestra—formidable name, isn't it? If he did tell you, you can read "yours truly" here and we'll call this a letter; if he didn't, and you want to hear it, read on.

He told me that he was alternately hot and cold for hours after the huge responsibility of spending W. A. Clark's money had been assumed by him. His first and immediate worry was—a conductor. So many good conductors there were, but so many were congenially employed and not subject to the blandishment of an offer from Los Angeles. He says that he sat down with himself, and taking a piece of paper, adequately expansive, and a pencil, neatly sharpened, he proceeded to list all the men in the United States whom he thought might qualify for the job. Some of them were remote possibilities not particularly appealing to him, but he listed them just the same. Others were congenial to his wishes and he put them down on his list with eagerness. He managed to assemble a list of somewhat imposing length. Then he took that original list and shuffled the names. This process he repeated until he had more than thirty lists each bearing the same names but each carrying them in different order. Then he proceeded to write telegrams. He didn't tell me what his telegraph bill was, but I'd like it for a prize for the longest winded story possible to a space writer. The burden of the wire he wrote in manifold copies was this:

"Please select from the following list the three best men who in your opinion could do a conductor's share in making a new Los Angeles orchestra the best in the country. Your reply will be confidential." This message he sent to every man he could think of whose opinion he valued. "Nearly every one answered," says Mr. Behymer, "and I was surprised and delighted at the uniformity of their judgments. Rothwell had 26 votes. In not all was he named first, but he was 'in the money' in twenty six of the replies. His nearest competitor was Polacco, who received 6 votes. Mr. Hadley received one. 'Alfred Hertz,' said Mr. Behymer, 'I am at liberty to tell you, gave Mr. Rothwell the warmest kind of a recommendation. He assured me that a better conductor was not to be had in the world. Leopold Godowsky was likewise superlative.'"

So Behymer has a director for his orchestral forces that enjoys the distinction of the highest approval of experts.

(Continued on Page 11, Column 1)

One good piece of news breaks the stillness of last week's musicless seven days.

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WALTER BODIN, S. F. Bulletin

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Gossip About Musical People

Prof. D. D. Lehmer, of the University of California faculty, will sing the great aria from Mendelssohn's Hymn of Praise, Watchman, What of the Night, at St. Stephen's Episcopal Church, Fulton Street, near Fillmore, at the eleven o'clock service. Professor Lehmer has a splendid tenor voice, which he uses exceptionally well. He has been doing special oratorio work with H. B. Pasmore.

Mme. Rose Reida Cailleau, the well known soprano soloist, sang in Ross Valley last week at a musicale given by Mrs. M. C. Sloss and again scored a brilliant success. A number of well informed ladies admired the exemplary school which retains Mme. Cailleau's voice in a manner to accentuate its youthful timbre. She was also commended for her ringing high tones and her artistic interpretation. Mme. Cailleau sang: L'Oases (Fountain), Villanelle, and Do Not Go, My Love (Hagemann), and as encore, Bon jour ma belle (Behrend). It was a most delightful affair and Mrs. Mabel Hughes Baalman accompanied excellently.

Mrs. Alberta Livernash-Hyde, the delightful piano soloist, played with gratifying success at a big benefit concert given at San Rafael by the Knights of Columbus on Saturday, August 16th, in Elks Hall. The auditorium was crowded on this occasion and Mrs. Hyde's piano solos were the features on the program.

M. Emmet Wilson, a skillful pianist and organist, has recently come to San Francisco from Chicago, where he was organist and choir director of the Episcopal Cathedral for several years. He was also organist of the Sinai Symphony Orchestra. Mr. Wilson was the accompanist for several choral organizations, among which was the American Choral Society, of which Daniel Protheroe is the director. Mr. Wilson studied piano for many years with the celebrated Fannie Bloomfield-Zeisler, and consequently teaches according to the principles of Leschetitzky. He studied organ with Arthur Dunham. He is also a pupil of Arne Oldberg, of the Northwestern University, in Composition and Orchestra. Mr. Wilson has opened a studio in the Kohler & Chase Building and has already attracted quite a following by reason of his sound knowledge, fine artistic faculties, and pleasing personality.

Ada Clement, and the faculty of the Ada Clement Piano School, tendered a reception to Mary Pasmore Burrell and Phyllis Partington (Frances Peralta) recently, which was attended by a large and representative gathering of musicians and artists. Phyllis Partington is to be heard with the Chicago Opera Company next spring, when she will sing leading roles with Scotti, and Mary Pasmore is making herself felt in New York musical circles both as soloist and ensemble player. The receiving party included Miss Ada Clement, Miss Lillian Hodgehead, Mrs. Nettie Mae Felder Clement, Mrs. G. A. Huebner, Miss Zoe Peterson, Miss Adele Ulman, Miss Eleanor Durbrow, Mrs. Louise Mariner Campbell, Miss Helen Colburn Heath, and Mrs. Louis Mulgardt.

Great interest was taken in the manuscript Sonata for violin and piano by Domenico Brescia, our well known composer, which was splendidly interpreted by Hother Wismer and Ada Clement. Bailey Millard, the gifted writer, and editor of the Bulletin, read, with fine declamatory art, two of his own poems, John Muir, and The Alien. Among those present were: Mr. and Mrs. O. K. Cushing, J. Nilsen Lauvrick, Miss Anna Brenner, Domenico Brescia, Mr. and Mrs. Bailey Millard, Nino Marcelli, Sir Henry Heyman, Mr. and Mrs. Henry Bretherick, Mr. and Mrs. John C. Manning, Nathan Firestone, Mr. and Mrs. Pierre Douillet, Mr. and Mrs. C. W. Mark, Mr. and Mrs. Samuel Savannah, Mr. and Mrs. Matteo Sandona, Miss Maude Wellendorff, and a hundred or more other guests.

Mrs. Anna Young, the charming and delightful lyric soprano, again scored a brilliant artistic triumph at the Greek Theatre last Saturday evening, when she once more filled the attractive and responsible role of Amour. It is decidedly the acme of artistry and vocal musicianship for anyone to bring out a supposedly minor role in a manner to concentrate the attention of the audience. Mrs. Young's presentation of Amour stands out not only because of her clear, pure and even voice, her intelligent and judicious phrasing and her grace of deportment, but it is backed by a personality the youthful and girlish charm of which cannot but conquer for her the hearts of her auditors.

J. B. Atwood, a prominent musician of Boston, announces that he has located in San Francisco and is prepared to receive pupils in this city. Mr. Atwood has for many years been engaged in teaching piano, organ, voice, harmony and counterpoint, concert work, church work, organ and choir training, conducting festivals of the Massachusetts Diocesan Choir Guild, and other professional activities in and about Boston. During the past year Mr. Atwood has held the chair of music at the Pomfret School, Connecticut. Mr. Atwood studied piano under Wm. H. Sherwood, Boston; Ferruccio Busoni, Paris, France; voice culture with celebrated masters both in America and Europe; organ at the New England Conservatory of Music under Whiting and Whitney, and in Europe under Rheinberger, and harmony and composition at Harvard.

Mrs. Hope Swinford, musical critic of the Santa Cruz News, and formerly of the Surf, and a piano teacher of marked ability, has been visiting friends in San Fran-

cisco and was a caller at the Musical Review office. Mrs. Swinford is doing excellent work in Santa Cruz, having been instrumental in much of the great improvement in music appreciation in the beautiful Seaside City, particularly in regard to the music club work and the appreciation of visiting artists. Naturally, having scored such success in Santa Cruz, Mrs. Swinford is seeking a wider field and possibly may settle in this city at some future time.

Giouio Minetti, the well known violinist and teacher, has decided to again locate in San Francisco and will reopen his studio in the Kohler & Chase Building presently. Mr. Minetti was missed during last season by a large class of ambitious students, who always enjoyed their studies with this capable instructor. It is to be hoped that Mr. Minetti will again be active in the musical life of this community in which he had so large a share of pioneering and cultivation.

Carolus Lundine, the well known vocal pedagogue, critic and lecturer, met with a painful automobile accident early in August, causing a sprained knee cap and torn ligaments. As a result of this accident Mr. Lundine has been confined to his home ever since the accident and naturally suffered great pain. However, since his knee has been placed in a plaster cast he has been able to resume his studio work in his newly finished studio at Room 204, at 420 Sutter Street.

Miss Hazel M. Nichols, the brilliant young pianist, has returned from an invigorating vacation in Mendocino County, and certainly had a most enjoyable time. Having thoroughly recovered from her strenuous season of teaching and concert work she is now ready to prepare herself for the new season which promises even more success than the past. At a concert in the Italian Room of the St. Francis Hotel, toward the close of last season, Miss Nichols gave evidence of her refined artistry and proved herself a worthy disciple of Tina Lerner and Vladimir Shavitch.

W. J. McCoy and **Joseph D. Redding** were the two representative musicians from San Francisco to extend their personal sympathies to the widow of Rudolph Schirmer, President of G. Schirmer, Inc., of New York, in Santa Barbara, where the distinguished music publisher died suddenly of heart failure. Memorial ser-

classes this season. These classes are among the largest and most successful in this community. McCoy's Cumulative Harmony is used at Yale and five other Universities, the Chicago Musical College, and many other important music schools. It constitutes the official State text book in the schools of California, and six other States, and is endorsed by Charles Wakefield Cadman, Clarence Eddy, Carl Busch, Daniel Gregory Mason, Walter Damosch, Harold Bauer, Leo Ornstein, Wilson G. Smith, Camille Saint-Saens, Horatio W. Parker, Dr. William C. Carl, J. H. Rogers, Edwin Schneider, Henry Hadley, Alfred Hertz, David Bispham, and scores of other distinguished artists and composers.

H. B. Turpin, the distinguished pianist and accompanist, and teacher of Cecil Fanning, the famous American baritone, was in San Francisco last week on his way to Gloucester, Mass., where he will remain until the opening of the music season. Mr. Turpin was called East unexpectedly; he had intended to remain in California the balance of the summer. He will soon be joined by Mr. Fanning in Gloucester, when the two will begin rehearsing their repertoire and concert programs for their transcontinental concert tour which will begin in New York on October 21st.

Coe Pettit, a young pianistic genius of Chicago, was a visitor in San Francisco last week, where he will spend a few weeks prior to his return to the East. Mr. Pettit was soloist at a reception given to the officers of the Battleship Boston in the new recital hall on Goat Island and scored a brilliant artistic success. On this occasion he played compositions by Liszt, Percy Grainger, and a march by himself entitled the Pershing March. During the war young Pettit toured not less than sixteen encampments. He is the winner of a prize in a contest held in Chicago and participated in by pianists under twenty-five years of age. He was the youngest competitor, and the contest was under the auspices of the Lakeview Musical Society. It consisted of \$100. Rudolph Reuter, the well known critic, was on the jury of awards. Young Pettit will study with Mme. Fannie Bloomfield Zeisler during the ensuing season.

Mrs. L. P. Washburn, a most accomplished vocalist, and for the last few months a pupil of Alexander Bevani, will begin an engagement on the Orpheum Circuit in the Oakland Orpheum this Sunday afternoon, September 7th. Mrs. Washburn is the possessor of a flexible, resonant and unusually beautiful soprano voice, which she used with spirit and artistic judgment. She will appear in operatic selections with the distinguished tenor, Aresoni, and judging from the rehearsals before the powers that guide the destinies of the Orpheum, Mrs. Washburn will be one of the artistic surprises of the circuit.

Mme. Christine La Barraque, who recently returned to this city after an absence of fifteen years, will appear in concert in the ballroom of the Fairmont Hotel on Tuesday evening, September 30th. The concert, which will be given under splendid patronage, promises to be of great interest, for Mme. La Barraque is to present a pupil who will demonstrate that a mere matter of blindness is no obstacle when one has sufficient ability and the required training for teaching. Mme. La Barraque is keenly interested in the problem of reconstruction and she wishes to present it to the public in a concrete and practical way.

Mrs. Bessie F. Turner has returned to Tulare to resume her duties as instructor of piano. Mrs. Turner was in San Diego where she was taking a course in modern piano playing with Edward Schlossberg. So impressed were teachers by Mr. Schlossberg's remarkable performance at the State Teachers' Convention that several of them journeyed to San Diego to learn the pianistic secrets of this coming artist.

Eric De Lamarter, organist and director of music, Fourth Presbyterian Church, Chicago, offers a prize of \$100 for a sonata for the modern organ. The only conditions are that the composer must be American by birth, that the sonata has not been publicly played before its appearance in the weekly recitals at the Fourth Presbyterian Church, and that its length be not less than twelve minutes and not more than twenty minutes. The judges will be Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Clarence Dickinson, organist and director of music, Brick Presbyterian Church, New York, and Mr. DeLamarter. No manuscripts will be accepted after December 1, 1919. Manuscripts should be sent to Mr. DeLamarter at 126 East Chestnut Street, Chicago.

Edward L. Bernays has opened offices for publicity direction at 1 East Forty-eighth Street, New York. After an interval of a year and a half, during which he handled propaganda for the United States Government in New York and Europe, he is now engaging again in general publicity direction. He has just completed the campaign to secure recognition for the newly formed government of Luthuania, and is now conducting the national publicity of the War Department in connection with its work of securing employment for ex-service men. Mr. Bernays, before he undertook government publicity, directed the publicity for such organizations as the Russian Ballet, the Paulist Choristers, the Metropolitan Musical Bureau; for such singers and instrumentalists as Caruso, Mischa Elman, Pasquale Amato, Matzenauer, Toscha Seidel; for such artists as Josef Urban, Nijinsky, and for orchestras as the Metropolitan Opera Company, the New York Philharmonic, the New York Stadium, and numerous others.

A New American Melody Ballad

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voices were held in Santa Barbara on August 25th, after which the body was sent to New York where interment and funeral services will take place soon after arrival.

Mr. and Mrs. Carl Egon Steeb, of Los Angeles, announce the marriage of their daughter, Olga Elizabeth Steeb, to Charles Edward Hubach on Monday, August 25th, in the city of Los Angeles. The Pacific Coast Musical Review rejoices with the many friends and admirers of Olga Steeb at this new step in the distinguished artist's life and wishes her that happiness which she so richly deserves. Presumably Mr. and Mrs. Hubach will reside in Los Angeles, and also presumably the brilliant young artist will not relinquish the hold she has upon our musical public by interrupting her career at this auspicious period.

Miss Elizabeth Levy, an accomplished young violinist of Salem, Oregon, has been spending her vacation at Coronado and Los Angeles, and was a visitor in San Francisco on her return trip to the Northwest where she is regarded as one of the most successful artists of the younger set. Miss Levy appears with success in a number of prominent musical functions during the course of a season, and she is the director of an ensemble of thirty-five violinists. She is also one of the leading teachers, and her class is one of the largest, if not the largest, in the vicinity wherein she is active.

Miss Marie Withrow, the prominent vocal pedagogue, has sent word to friends in this city that she and her mother and sister have been detained in Los Angeles on account of the strike. Their friends are expecting them home any time as they are to motor up. Miss Withrow's pupils are anxiously awaiting her return. Possibly by the time this item appears Miss Withrow will already be presiding at her busy studio again.

William J. McCoy, the distinguished pedagogue and harmony instructor, has again opened his harmony



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Lilli Lehman
Liza Lehmann
Theodor Leschetitzky
Pauline Lucca

Victor Maurel
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MUSICAL REVIEW OFFICES IN SEATTLE, LOS ANGELES AND SAN FRANCISCO

Walter Anthony to be Representative in the Great Northwest, With Headquarters in Seattle, Where He Is Critic of the Post-Intelligencer—Bruno David Ussher the New Correspondent and Manager of the Los Angeles Office, Representing the Pacific Southwest—Edward Schlossberg Will Be Correspondent for San Diego and Vicinity

By ALFRED METZGER

Although it has been the intention of the Pacific Coast Musical Review to reach every corner of the Pacific Coast before this date, it has hitherto been impossible to fulfill this intention to as great a degree as necessary for the musical development of the territory. This delay in reaching our aim was principally owing to unsettled conditions due to the war and to our inability to secure the services of representatives whose musical and literary faculties justified our asking them to write for this paper.

At last we are in a position to announce that the greater part of the Pacific Coast is now being covered by competent correspondents for this paper. We have finally concluded arrangements with Walter Anthony, formerly music critic of the San Francisco Call and later the Chronicle, and now the music editor of the Seattle Post-Intelligencer, one of the greatest newspapers in the country, and a leader in the far West. Mr. Anthony will represent the Pacific Coast Musical Review in the great northwest with headquarters in Seattle. We will presently appoint an assistant to him for Portland, Ore.

ious musical questions that must arise within the next few months. This paper wishes its readers to believe that it is first published in the interests of the musical profession and public, and second only in the interests of its publisher. The prosperity and success of the artists and teachers means its own prosperity, and for this reason everything worthy will be encouraged and everything unworthy will be condemned. The artists and teachers of Southern California have done some excellent work which should be recognized outside their own environment. This paper having the facilities of various branch offices to make them known far distant from their place of residence believes that it has the right to ask for their support and encouragement.

We also take pleasure to announce that we have established an office in San Diego which is in charge of Edward Schlossberg, the able pianist who made such an excellent impression at the Ninth Annual Convention of

either wish to secure engagements, pupils or news from other territory, or whose ambition would influence them to desire their reputation perpetuated away from home. The music journal that is already established in a certain community, and has made friends because of its square dealings and efforts to improve musical conditions, will not suffer on account of an outside publication seeking its share of patronage.

The Pacific Coast Musical Review is the only weekly journal published west of Chicago. It requires greater support to add to its size and influence than a single community can give it. The Pacific Coast should have a music journal representative of all its wonderful activities and published every week. The entire East with its millions of inhabitants can only support four weekly music journals, two of which are in New York, and two in Chicago. For the present the Pacific Coast will be able to support one weekly music journal the principal support of which must come from its most densely populated district which is in and about San Francisco. The time will no doubt come when the Pacific Southwest



BRUNO DAVID USSHER



WALTER ANTHONY



EDWARD SCHLOSSBERG

gon. It is hardly necessary for us to tell our readers how much pride we take in this announcement, for Mr. Anthony's genius as a writer and judgment as a critic is so well known and appreciated here that any further comment would be superfluous. We know that the readers of the Pacific Coast Musical Review in Northern California will be pleased to continue to read Mr. Anthony's graphic style in the columns of this paper.

We have also been fortunate to secure the services of Bruno David Ussher for Los Angeles and Southern California in general. Mr. Ussher is a graduate of the Royal Conservatory of Leipsic, and also of the Universities of Leipsic and Oxford. From 1909-1913 Mr. Ussher corresponded on musical subjects for German papers and publishers. During the years 1912 and 1913 he resided in London, England, acting as newspaper correspondent. He covered musical events in the metropolis and England as sole correspondent for the Berlin Musical Gazette, which at that time was considered the largest and most influential musical weekly in Europe. Ever since his arrival in Los Angeles in 1913 Mr. Ussher remained in close touch with music and art circles writing largely on music, literature, lecturing etc. At present he is in charge of the literary and editorial department of a prominent sectarian publishing house at Krotina, Hollywood, preparing at the same time material for a course of lectures on a musical subject which he proposes to treat also in book form. However it is Mr. Ussher's intention to devote himself entirely to newspaper and magazine work as well as to private literary activity, and to lecturing, so that he will be able to act principally in the best interests of this paper in Los Angeles and vicinity.

Mr. Ussher understands that the Pacific Coast Musical Review is very eager to come into closer relations with the musicians of the southwest. He will furnish us an exhaustive weekly review of musical events in the Southland, and will comment intelligently on the ser-

the Music Teachers Association of California. Mr. Schlossberg is a musician who is able to give us most interesting letters which ability he has already demonstrated in recent issues of this paper.

By establishing these offices and correspondent branches in Seattle, Portland, Los Angeles and San Diego, it is not our intention to interfere in any way with the worthy activities of any music journals already established. On the contrary we wish to work hand in hand with any music journal published on the Pacific Coast. Indeed we have already promised David Scheetz Craig, the energetic and enterprising editor of Music and Musicians of Seattle, to work with him in his praiseworthy efforts to secure recognition for artists residing on the Pacific Coast, and we mean to keep our promise. We have prepared a comprehensive editorial article for the annual edition of this paper wherein we will publish an interview with Mr. Craig regarding his ideas of securing a concert field for the artists of the Pacific Coast States. We also are in accord with Mr. Craig in regard to the organization of a Pacific Coast Music Teachers' Association which should include the teachers of the Pacific Coast. The question of Pacific Coast Music Festivals will also be settled sooner or later, and we will be glad to work with Mr. Craig in this matter.

In the same spirit we should like to work with Mr. Colby and Mr. Prybil, of the Pacific Coast Musician, of Los Angeles, provided Mr. Prybil thinks such co-operation "good business." There is plenty of support for all three music journals on the Pacific Coast. No matter what any one of us three may think of his individual publication, one thing is beyond dispute neither one of us has that influence in the other's home territory that the one who resides in it. And if each one of us desires to get support in the other's territory he will only be able to secure patronage of those people who

and the Pacific Northwest will also be able to support a weekly music journal, and this time will be hastened if the Pacific Coast Musical Review, already a weekly publication, is permitted to grow and expand, and prove that a representative weekly music journal can be published in the far West. Messrs. Anthony, Ussher and Schlossberg are able to help us accomplish this ambitious aim.

EARLY OPERATIC PERFORMANCES IN OAKLAND

In the Oakland Tribune of June 8th, we find the following interesting reference to early operatic performances across the bay:

The reference last week to certain early-day operatic performances in Oakland brings from Fred L. Button the following: "The Coliseum, a large hall located on the site of the old Brayton hall, on the north side of Twelfth street, east of Webster, was opened April 7, 1883, by a troupe in which Louise Lester, Murtha Porteus, Stuart Harold and Edwin Stevens took the leading parts in Lecocq's comic opera, 'Heart and Hand.' This was followed by 'Satanella,' with George Harris as Arimanes; 'Olivette,' 'La Perichole,' with George Galloway in a noteworthy interpretation of the old prisoner, Simona, and closing in June with 'La Fille de Madame Angot.' An excellent season of comic opera had been given at the Oakland Tivoli, in a building in Fourteenth street, facing the city hall, which is still standing, opening October 3, 1881, with 'Satanella.' Mr. Button, music lover, amateur and operatic enthusiast, who has resided in Oakland since 1863, takes much pride in his scrap books containing programs of operatic performances, going back to the days of Alice Oates, who appeared at the old Standard Theatre in Bush street, memorably in 1875. These programs, as he puts it, cover about everything from 'Pinafore' to 'Parsifal.'

IN HONOR OF EDWIN D. CRANDALL

Club and musical circles are greatly interested in the "concert of appreciation," to be given to Edwin Dunbar Crandall at the Oakland Auditorium Theatre, Tuesday evening, September 16, by his friends and associates of the Bohemian, Loring, Athenian-Nile and Orpheus Clubs. For a score of years "Pop" Crandall, as he is affectionately known to his intimates, has directed the Orpheus Club, and he has also drilled all of the choruses employed in the plays at Bohemian Grove. To show in what esteem he is held, the Loring and Orpheus Clubs have decided to sing together at this concert, for the very first time, which in itself is an event of remarkable musical interest.

MacKenzie Gordon will also come out of retirement and raise his wonderful tenor voice in behalf of his old friend; and the famous Neapolitan Trio, composed of Gordon, Charley Dickman and William Hopkins, will carol joyously to the accompaniment of their stringed instruments. The best instrumentalists of the Bohemian Club will do to make up the orchestra and Wallace A. Sabin and "Pop" Crandall himself will direct the choral numbers of the evening. The Bohemian Club band will also be in evidence and many surprises are in store for the immense audience which will undoubtedly fill the theatre. Seats will be ready at the stores of Sherman, Clay & Co. in San Francisco and Oakland next Friday.

ZAY RECTOR TO BE HERE

The approaching visit to San Francisco of Zay Rector, originator of "Harmony Diagrams," is arousing considerable interest among the many teachers awake to the development of methods for children and older people calculated to accelerate their learning and insure their understanding of music. It has been said of Mrs. Bevitt that her work is an answer to the demand for a tangible method of applying harmony directly to the study of instrument or voice. That her diagrams are of a character so simple that small children readily comprehend them, appealing also to the analytical mind of the experienced musician, vivifying his theoretical harmony into active force. Mrs. Bevitt has written a text book for teachers comprising in methodical form the materials of her normal classes, such as will be conducted during the two weeks of her present visit. She will be registered at the Hotel Whitcomb, and will remain in San Francisco from September 10th to October 1st. Information as to the place and time of her classes can be obtained by addressing her there.

ORPHEUM

The Orpheum bill for next week will be of exceptional merit, novelty and variety. It will be headed by Bessie Clayton, who has reached the highest pinnacle of fame as a danseuse, and who does not depend entirely for success on her toes, for she is the possessor of a clever, active and inventive brain which is always devising something original and thoroughly in keeping with the highest artistic standards. For her engagement at the Orpheum next week she will present her 1919 Dance Creations which excel anything in the terpsichorean line ever witnessed in vaudeville. She has secured the best dancers in their respective lines in the whole world and with these eminent associates has staged a production beautiful, fascinating and perfect.

The Cansinos, undoubtedly the greatest of modern Spanish dancers, are important members of her company. James Clemons, musical comedy's best eccentric dancer; Arthur Gordon and Wilbert Dun are also included in a dance revue that it would be difficult if not impossible to duplicate.

"The Current of Fun" is the appropriate title of an ingenious and novel act which introduces Madame Burnell, the scientific enigma, who amply demonstrates the new kind of fun which can be evoked from electrical currents and some clever assistants. Miss Elfrida Wynne, the possessor of a beautiful and cultivated soprano voice, will be heard in "Songs of the Day." She will be assisted by Professor Roul Paniagua, a celebrated Guatemalan pianist. Blanche and Jimmie Creighton, a clever and versatile couple, will introduce a funny skit called

"Mudtown Vaudeville," in which Jimmie cleverly impersonates a Down East Yankee Farmer, and Blanche, a rosy-cheeked village maiden, who asks stupid questions in order that Jimmie may wittily and amusingly reply to them.

Tommy Hayden and Carmen Ercelle style their offering "Artistic Oddities." Hayden, recently of the Royal Flying Corps, is an exceptionally clever English comedian, while Miss Ercelle is a violin virtuoso. The Vivians—Harry and Ada, are American sharpshooters with an international reputation. Sutter and Dell are comedy cyclists who perform exceptional trick riding stunts. In their line of work they are peerless.

The only holdover in this novel and remarkable bill will be the Soldier-Stars and Original Chorus in their great musical comedy hit, "Putting It Over," which proved a tremendous success.

FINAL WEEK OF BROKEN BLOSSOMS

With the matinee and evening performance of Sunday, September 7, David Wark Griffith's cinema masterpiece, "Broken Blossoms," will enter upon the third and positively final week of its tremendously successful engagement at the Curran Theatre. Although hundreds are literally turned away at every performance and the production could obviously hold forth for a long time to come, there is no possibility of an extension of the engagement, as Guy Bates Post is scheduled to appear at the Curran on Sunday evening, September 14, in "The Masqueraders."

"Broken Blossoms" has completely overwhelmed theatregoing San Francisco. The lover of the beautiful, disgusted with the viciousness which runs riot on many screens these days, has turned again to Griffith for satisfaction.

Whether it is the direction of armies in battle scenes, the visualization of pages torn from history, or the delineation of a simple story of delicate affection of a man for a woman, Griffith is ever the master. He can stagger the brain with his stupendous scenes of slaughter and madness, as he did in "Intolerance;" he can follow the tracings of a child's thoughts with loving touch, as he does in "Broken Blossoms."

"Broken Blossoms" marks a new epoch in the realm of the cinema.

ALCAZAR

"Young America," a genuinely human and appealing comedy, will have first San Francisco representation by the flexible New Alcazar Company next week, commencing Sunday afternoon, with a special Admission Day matinee on Tuesday. It is by Fred Ballard, suggested by Pearl Franklin's whimsical "Mrs. Doray" stories, and was accorded enthusiastic welcome in New York and presented at the Astor Theatre and transferred after several months to the Gaiety. Its juvenile reform theme went straight to the hearts of the people, because of its novel treatment, irresistible humor and tender pathos. It deals with that generation who, while the children of today, form the citizens of tomorrow.

Art Simpson is the budy boy of a suburban neighborhood and full of mischief, with a reputation for viciousness not wholly justified by the nature of his escapades. It is the general opinion of an exasperated community that he ought to be in a reformatory despite the fact that corrective institutions are so often preparatory schools for the criminal development of juvenile offenders. The boy is hailed before a liberal and humane judge of a juvenile court for theft, and it being his second offense, receives a year's sentence. Mrs. Doray, a tender, sympathetic little bride, with a will of her own that is not weakened by her husband's objections, becomes surety for the offender and takes him into her home, with his only friend, his faithful dog Jasper.

There is roaring fun and gentle pathos in the resultant complications that almost disrupt the neighborhood and her domestic tranquility. Belle Bennet and Walter P. Richardson are the harrassed newly-weds; Vaughan Morgan the bad boy; Fred Wiss his accomplice and pal; Thomas Chatterton, Rafael Brunetto, Orville Caldwell and Emily Pinter the agitated neighbors; All Cunningham the kindly judge; with distinctive character parts for Henry Shumer, Edna Shaw, Gertine Ahrend, Nate Anderson, Billie Glynn and a brood of clever child players.

Music as Education

The study of music is many-sided, and in analyzing its phases we have found it necessary to issue various well-grounded forms of presentation.

The following represents a carefully selected series of educational works which may be considered sufficiently broad to embrace all the needs of the modern teacher, and to contain the specific work that is essential for the pupil who needs especial training in some one particular line of study.

Elements of Harmony (new), by Emil Barth	\$.35
A Time Table (new), by Hannah Smith	.20
Practical Scale Builder, by Robert J. Ring	.25
Lessons in Rhythm, by John Mokrejs	.75
Lessons in Sight Reading at the Piano, by John Mokrejs	.75
Dictation Studies in Melody and Harmony, by Mary Frances Frothingham	1.50
Studies in Sight Reading for the Piano, by Mary Frances Frothingham	.75
The Very First Lessons at the Piano, by Mrs. Crosby Adams	.75
Graded Studies for the Piano. Compiled by Mrs. Crosby Adams. Seven Volumes for Two Hands, grades I-V, each	1.00
Three Volumes for Four Hands, grades I-III, ea.	1.00
Preliminary Studies for the Piano, by Mrs. Crosby Adams	.25
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GLUCK'S ORPHEUS AT THE GREEK THEATRE

Eugenia Vandever Obligated to Repeat Both of Her Elaborate Solo Dances. Lydia Sturtevant Adequately Represents Orpheus. Ballet and Lighting Successful

By GEORGE EDWARDS

While the capacity of the Greek Theatre was not taxed to the limit, the performance of Gluck's opera, Orpheus, on Saturday night was well attended. Many came especially to see the dancing of Eugenia Vandever, and they were not disappointed in their effort. The form of the opera, which calls for the dances at the very climax of interest, places a heavy responsibility upon the shoulders, or rather at the feet, of the dancer, and that Miss Vandever was able not only to fulfill the requirements of climax, but was forced to repeat both of her two long soli, is proof of her artistic mastery. She is beautiful, graceful, and sure in her work, and the final pose of her second dance recalled in its beauty and historical truth the glory that was Greece's.

Orpheus is particularly suited to the Greek Theatre. It is simple in story, and being Greek in subject, it falls naturally into the simple out-door method of Greek production. Lydia Sturtevant sang the part of Orpheus, and the long-sustained effort left her as fresh at the close as it found her at the beginning. Her English was better in the recitatives than in the arias, but as the dramatic action is mainly carried on in such passages, the difference was not significant except to those who feel that now that opera in English is beginning to have a chance, the responsibility of singers to tell what they are singing about is augmented. Miss Sturtevant has dramatic power, and would doubtless be highly successful in modern dramatic opera.

Miss Ina Herbst Wright took the part of Euridice, but she was not well selected for the illusion of the picture, being of too great stature to form a suitable contrast to the Orpheus of Miss Sturtevant. Her singing of the spring song with chorus was her most effective contribution. The Amor of Anna Young was dainty and attractive.

The opening and closing choruses were well rendered, every voice telling to the best advantage, and the massing and movements were always pictorial and never stiff.

The ballet was a delight to the eye and to the ear (for the orchestra was particularly good in the dance music, and of special beauty was the lovely flute solo which accompanied Miss Vandever's first dance), and the elaborate figures were the triumph of the organizing power of Anita Peters Wright. The dance of the Furies was very effective, and was enhanced by the clever effects of the new lighting system installed by Samuel J. Hume and F. O. Lee. The gigantic shadows traced by the Furies on the background of the theatre, the flaming colors of their waving draperies, and the subtle blending of green and lavender on certain movements of the chorus contributed much to the general effect of pageantry.

The orchestra, under the direction of Paul Steindorff, was adequate for the archaic Gluck music. The difficult echoes for woodwind in Orpheus' first aria were well timed and well tuned.

WAGER SWAYNE'S SUCCESS IN PARIS

Distinguished Piano Pedagogue. Now Residing in San Francisco Enjoys a World Wide Reputation as a Master of the Piano

The Pacific Coast Musical Review is occasionally approached by students eager to expand their musical knowledge regarding the professional and artistic standing of distinguished masters who settle in this community. While these reputations are an open book to those of us who read eastern and foreign music journals or are kept informed about musical progress abroad and at home there are many young people who do not keep in touch with events as they should. For the benefit of those we take pleasure in reprinting the following article from the pen of the celebrated Delma-Heide of Paris which appeared in the Musical Courier, of New York, prior to Wager Swayne's departure from Paris, and it speaks for itself as an eloquent tribute to Swayne's genius:

Life is a series of surprises. A dozen years ago who would have dared predict that Paris would become as great a center for piano teaching as Vienna or Berlin. At that time there were hardly any resident great teachers in the French capital outside those at the Conservatoire. Today three capitals and three names are currently quoted: Leschetizky of Vienna, Busoni of Berlin, Wager Swayne of Paris. What a triumph for so young a man! One inquires with eager interest how such success has been achieved. The explanation is simple. Wager Swayne has been obedient to his genius. Destined for the legal profession he tried to gratify his family's wishes, but his Muse proved the stronger, and while with the consent of his family he gave himself up to music. He had already passed some time in Germany and in France before entering his college career at Yale, where he won the international championship for short distance running, so he was well equipped for residence abroad after the final decision of his future career. The young enthusiast arrived in Vienna to study under Leschetizky without any shadow of doubt that continual high endeavor would bring success. How admirably well-founded was that belief the following few facts can testify.

Wager Swayne faithfully studied under his chosen master, giving his serious attention to the smallest detail, but never losing breadth of outline. He was a con-

temporary student with such well-known artists as Gabilowitsch, Goodson, Mark Hambourg. So thorough was his method of studying that he quickly became master of his art and began to impart to others what he himself had so happily acquired. In three years his ambition was realized and pupils testified to his wonderful gift of teaching. During this time his thoughts had been turned in the direction of Paris. He carefully reviewed the musical profession there and comparing it with other centers realized that the able man would find his niche in the French capital. With belief in his own powers founded on his experience he came to Paris about twelve years ago. Pupils from the Austrian capital followed him; reports of his skill were proved to be well grounded, he took root, grew apace, and has branched out in many directions. He has been decorated with the Palmes Academiques, for the French Government wished to prove its appreciation of his work by making him an Officer d'Academie des Beaux-Arts.

There is no miracle, no magic in Mr. Swayne's unparalleled success, but there is a very special feature in his teaching. He insists on practical experience in classwork and on memorizing. He is emphatically of opinion that no player, however talented, is fitted to appear in public without a large amount of practical experience in classwork, private and public. As Mr. Swayne has made a specialty of preparing pianists for public appearances he has, with this object in view, instituted a series of classes when the pupils are obliged to play from memory all their concert programs as they learn them and all their concertos with their teacher himself at the second piano. The memorizing is based on his own original system, the efficacy of which has been proved over and over again by the successful playing of his pupils in recitals and with orchestra. As a teacher Mr. Swayne is sparing of praise, bestowing it where his required high standard has been attained; but the student is never discouraged, only made to view art on the same high plane and instilled with the belief that with conscientious endeavor and attention to details a very perfect art is acquired.

SAN DIEGO PREPARING FOR BRILLIANT SEASON

Amphion Club Contemplating Plans For Membership Campaign Under the Able Leadership of Miss Gertrude Gilbert

By EDWARD SCHLOSSBERG

San Diego, Cal., August 30, 1919

The Amphion Club is looking forward to one of the most brilliant musical seasons in the history of the Club and is bending every effort to put San Diego prominently on the musical map of the country, especially since it has been announced that the beautiful Spreckels theatre has been secured for next season's concerts. This will mark a new epoch in the Club's history. Plans are now being made to greatly expand its membership, which will enable the engaging of more artists than ever before. Under the leadership of Miss Gertrude Gilbert the Amphion Club has made notable strides, so that soon it will rank with some of the largest musical organizations in the country. Miss Gilbert, a forceful personality, is one of the real live wires of San Diego's musical life, and it is largely through her efforts that San Diego has been able to hear the greatest artists of the day. She has been president for the past ten years. The other members of the executive committee include Mrs. L. L. Rowan, Mrs. B. Buker, Mrs. W. H. Porterfield, Mrs. F. S. Gray, Miss Grace Bowers, Mrs. Maurice Hesse, Mrs. D. W. Sheriff, Mrs. E. T. Lannon and Mrs. W. H. Thorp.

Among the artists already signed up for the next season are Merle Alcock, contralto; Lambert Murphy, tenor; Flonzalay Quartet; Cortot, the French pianist; Thibaud, the Swiss violinist; Florence Macbeth, the American soprano; the Isadora Duncan dancers and George Copeland, pianist, which surely will be one of the rare treats of the season. It is hoped that the program committee in arranging next season's programs, will not be blind to some of the splendid artists on the Coast, notably such an organization as the San Francisco Chamber Music Society under Louis Persinger. This quartet of real artists should surely be engaged by every important musical club.

A community sing was held last Sunday at Balboa Park under the auspices of the War Camp Community Service, Wallace Moody directing. The La Jolla Glee Club gave a brief program.

Mrs. Fred G. Farish was soloist at the Thearle Music Company's Hour of Music Recital last Saturday. Mr. Alice G. McVey accompanied.

Madam Edna Darch, prominent grand opera singer, who has her home in San Diego, was recently heard in recital at Ravinia Park, Chicago. Madam Darch sang a number of Mrs. Price's songs with the composer at the piano.

Miss Dorothy Snavely has departed for Berkeley for a well earned vacation. She will visit with Mrs. Vernice Brand, popular California vocalist. Miss Snavely is head of the music department at the State Normal School and is one of the most efficient and well-grounded musicians of San Diego.

Miss Leila Holterhoff, blind singer, was the soloist at last Sunday's recital at the organ pavilion. She sang Gounod's "Ave Maria" and "With Verdure Clad." Her numbers were interspersed with Dr. Stewart's program of organ music. Miss Holterhoff goes from here to teach the blind soldiers in England. For the past two years she has been engaged in reconstruction work in the Eastern camps. Previous to that she spent fourteen years in European study.

Mrs. Carrie Jacobs Bond has returned from her trip to Alaska and is occupying her home at Grossmont for a summer rest.

Mrs. Alice Barnett Price, prominent song composer, has returned from Chicago to again resume her work as Director of Music at the San Diego High School. Mrs. Price's songs are being sung by many noted artists and are meeting with the most gratifying success wherever heard. Leading critics have proclaimed her as one of America's most gifted song composers. Mrs. Price writes in the more modern idiom. She considers the words, the song and the accompaniment as equal component parts, which she blends in a most effective manner. But most of all she gets away from the hackneyed song writing and achieves a real individual style. To those singers who are looking for the new in song writing, such songs as "Beyond," "Nightingale Lane," "The Merry Lark," and "Inspiration" will be of especial interest.

SOUSA AND HIS BEARD

Those who have seen recent pictures of Leut. John Philip Sousa have noticed that he and his internationally famous beard have parted company. The separation was one of the most painful incidents of the recent war. The beard is gone, but not forgotten. The bandmaster says it will never again adorn his face, although it was his good friend and faithful companion for more than a quarter of a century. It was cultivated first when he was only twenty-two and just beginning his career. Following the then established custom of young physicians of adorning their face with a hirsute appendage for the purpose of simulating age, young Sousa gave up shaving at the time of his first assignment as band leader. In discussing the abandonment of his beard the other day, Sousa said:

"At the Great Lakes station where I was assigned to duty when the war broke out there were 20,000 men and only two sets of whiskers. Commander Grimes and myself owned these two sets. The more I associated with the youth and maturity of the day represented at Great Lakes, the more I began to feel I was in the wrong or that my chin was in the wrong. You know the war of Independence was fought by smooth shaven men, the Civil War by bewhiskered men, and the present war by smooth shaven men. The thing moves in cycles, and, not desiring to stand with the minority, I decided on the trim. I feel much better, although somewhat lonely. I have carried the beard about for nearly thirty years. We were very close. Seriously, I felt that the day of the beard was far past, and that modern efficiency called for as smooth a face as a man could present to the world."

HELEN STANLEY FOR CALIFORNIA

Among the American singers who have taken front rank at the Metropolitan Opera House, and with the Chicago Opera Company, none stands out more prominently than Helen Stanley, who has held a front rank place for a number of seasons past. During the last visit of the Chicago Opera Company to San Francisco, Miss Stanley enjoyed great popularity, appearing as co-star in the organization with Mary Garden, Tetrassini, Titta Ruffo, and others and singing such lovely roles as "Nedda" in Pagliacci, "Micaela" in Carmen, and others, and participating with great distinction in the fourth annual "Stabat Mater" in the Greek Theatre in Berkeley, where her "Inflammatus" was ranked among the most beautiful ever rendered in the great annual festival oratorio. Seeking American talent to present in San Francisco, following up the great success of his American artists last season, Manager Selby C. Oppenheimer has booked Helen Stanley for a California tour to take place in January. Since her appearance here four years ago, Miss Stanley has played an important part in the concert and opera field in the East. She has constantly been assigned the most important operatic roles, and her concert services are sought by orchestras, festivals and impresarios everywhere. Of course, she has broadened in her art, for Miss Stanley's creed is constant application, hard work, and study and a great ambition to do things with perfection. Her visit to the West will mark the renewal of a place of great favoritism, which she adequately established on her visit.

MISS STURTEVANT'S STUDIO RECITAL

The studio of Lydia Sturtevant on Shattuck Avenue, Berkeley, was again crowded last week with East Bay music lovers for the rest of the fall recitals by the pupils of this popular and successful artist teacher. The program follows: J'ai Plein en reve (Hue), Lift Thine Eyes (Logan), Lullaby (Lieurence), Miss Amy Greenwell; Ave Maria (Gounod), A Fairy Went A-marketing (Goodheart), My Baby is Sleeping (Chinese lullaby), (Crist), Mrs. Esther Williams; One Fine Day, from Madame Butterfly, Robin, Robin, Sing Me a Song (Spross), An Open Secret (Woodman), Miss Lucille Blake; Aria from Martha (Flotow), The East Indian (Marshall), Hopi Indian Cradle Song (Guion), Mrs. Ida Parsons; Knowest Thou the Land, from Mignon, Love Like the Dawn Came Stealing (Cadman), At Dawning (Cadman), Miss Ida Simpson; Thou Brilliant Bird (David), Life's Paradise (Mary Brown), The Little Gray Dove (Saar), Mrs. Gladys Ginaca; A Coon Lullaby (Riego), I Did Not Know, Love Me If I Live, Miss Elma Pearce, Philosophy (Emmel), Husheen (Needham), A Little Irish Girl (Lohr), Miss Virginia Rucker; The Exquisite Hour (Hahn), Hymn to the Sun (Korsakow), Baby (Mrs. H. A. Beach), Mlle. Mignon Lavrille. Miss Lillian Simonson was at the piano.

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A FEW PRESS COMMENTS

Birmingham Age—Miss Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

Canton (Ohio) Daily News—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. * * * Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

Utica (New York) Press—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

Charleston News-Courier—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

Baltimore News—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

Akron (Ohio) Press—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

State Register, Springfield, Ill., May 22—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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NEW YORK ENCOURAGES NATIONAL SONG HOUR

Council of Women Planning to Girdle America With Music—New Director of Boston Symphony Arrives as Former Conductor Departs—Musicians Hope for Peace in Actors' Strike

New York, August 31.—Many women will go from here to the biennial convention of the National Council of Women in St. Louis, Mo., on November 11 to celebrate the first anniversary of the signing of the armistice by starting a "National Song Hour" from that city. Birth of this idea was given by Mrs. David Campbell of New York, chairman of the community music department of the council. The National Council of women embraces thirty-one national organizations of women, representing nine million American women. The council hopes that community singing of the national patriotic songs will take place in every city and town on November 11th at eleven o'clock.

The songs selected for this first great national community sing will be thrown on the screens of moving picture houses and elsewhere through the co-operation of the film companies so as to enable the audiences to join in the singing.

Among the organizations embodied in the National Council of Women are the National Women's Suffrage Association, Women's Christian Temperance Union, Young Women's Christian Association, National Federation of Music Clubs, International Child Welfare League, National Council of Jewish Women, Women's Department National Civic Association and twenty others.

Mme. Margaret Matzenauer, the contralto, who attracted a record audience several weeks ago, was the soloist at the Stadium concert at City College again last Monday night. The program was designated "Symphony" night and was the first of the additional week of the concert series which was to have closed yesterday. The management announced a new scale of prices for the concerts, in which the charge varies from 25 cents to \$2.

Pierre Monteux, the new conductor for the Boston Symphony Orchestra, arrived from Havre, France, last Monday morning on the Lorraine. He was met at the dock by W. H. Brennan, manager of the Boston Symphony Orchestra, and taken to the Savoy Hotel, where he remained until midnight, when he left to take up his duties in Boston. M. Monteux was accompanied by his wife and their two children. When asked if he intended to play any German compositions, he said German music would have its place on the programs of the symphony orchestra.

"French music has never been properly interpreted in America," he said. "My aim will be to give the American people the kind of music they desire. I do not think there has been any change in people's tastes regarding music due to the war. For the last two years there has been a lack of music, and right now the general public is eager for music."

Dr. Karl Muck, the former leader, sailed on Thursday on the Scandinavian-American liner, Frederick VIII, for Copenhagen.

The theatrical managers triumphed on paper in the first round of the legal battle stirred up by the actors' strike, when Justice Peter A. Hendrick of the Supreme Court last Monday decided to make permanent the injunctions obtained by the proprietors of six companies to prevent the Actors' Equity Association and a number of its members from inducing players to break their contracts with these managers. In his opinion, Justice Hendrick took the stand that while the actors have a perfect legal right to join any organization they wish, they have no more right to break a contract with a manager at the instance of a third party—in this case the Actors' Equity Association, which issued the strike instructions—than the manager has to violate such an agreement. Such actors, he declared, could be enjoined from working for any other manager during the life of the contracts.

The decision of Justice Hendrick, it was hoped by the musicians who went out in sympathy with the actors, would enable the spirit of reconciliation to work for harmony.

Rudolph Edward Schirmer, president and treasurer of G. Schirmer, Inc., music publishers of 3 East Forty-third Street, New York, who had been ill for a long time, died recently at Santa Barbara. He was 58 years old. Mr. Schirmer's second marriage took place in 1916 at Portland, Oregon. His bride was Miss Ann Swinburne, who had achieved a success in the title role of "The Madcap Duchess" in 1913. The season before she sang in "The Count of Luxembourg." Mr. and Mrs. Schirmer spent the summers regularly in Los Angeles.

The Cantors' Association of America is planning a drive for the creation and maintenance of a relief fund to provide for the needy of their profession. A series of notable concerts are being arranged in more than twenty of the leading Eastern cities at which Cantor Josef Rosenblatt will be featured. A group of nine selected voices from the Cantors' Association of America will assist. Jacob H. Schiff started off the contributors with \$5000. The New York City engagements will be sung at the Metropolitan Opera House, the Hippodrome and Carnegie Hall.

Four soloists from the Sistine Chapel Choir of the Vatican, Rome, arrived on Tuesday for a four months' tour of this country. The tour was arranged by special permission of the Vatican and the Italian Government. The soloists are Alessandro Gabrielli, soprano; Luigi

Gentili, contralto; Izio Cecchini, tenor, and Augusto Dos Santos, basso. Their accompanist is Albert Cammett. Their tour, which has been arranged by a musical bureau, opens in Carnegie Hall, September 14. They have permission to be away from Rome until next Christmas.

—
Gavin Dhu High.

BIOGRAPHICAL SKETCH OF JACQUES THIBAUD

Jacques Thibaud, violin virtuoso and musician in the truest sense, was born in Bordeaux in 1880. Up to the age of thirteen, he was taught by his father, and then was sent to the Paris Conservatoire, where he studied under Marsick, and in 1896, gained a Premier Prix. To supplement his modest means, he played several years in the Cafe Rouge, and there was heard by the famous conductor, Edouard Colonne, who was so struck by the young violinist's unusual talent, that he offered a place in his orchestra. Shortly after, the leader being unable to play the solo part in an orchestral work, Thibaud was asked to take his place, and did so with such conspicuous success that he became a regular soloist at the Colonne concerts, playing no less than fifty-four times in a single season.

His fame in Paris established, the young violinist visited England, and then America, his tour in 1893 winning him prompt recognition and tremendous acclaim. Since then, Thibaud's standing in Europe and throughout the musical world has been steadily enhanced, until to-day he is by general consent, accorded a place in the foremost ranks of contemporary violinists. As a representative of the French school he is without a rival, producing an exceptionally pure and lovely tone, bowing with elegance, and possessing a caressing style peculiarly his own. After the French composers, he is heard at his best, perhaps, in the concertos and sonatas of Mozart, of which he gives an exquisite account, though his repertoire embraces practically the entire scope of violin literature.

For some time Thibaud played on a violin by Carlo Bergonzi, but he is now the possessor of even a finer instrument, a rare Stradivarius, once the property of Bailiot. Thibaud's American tour is under the management of Loudon Charlton, of New York.

TENT CITY BAND GIVES REQUEST NUMBERS

(From San Diego Evening Tribune, July 25.)

Dr. Humphrey J. Stewart has been accustomed to scoring triumphs in his long and successful career, but it is doubtful if any of the enthusiastic audiences before whom he has appeared have greeted him in a more sincere and appreciative manner than the throngs who listened to his splendid compositions last night at Coronado Tent City.

They were rendered in the usual able style by the artists making up the Coronado Tent City Band, aided immeasurably by the personal interpretations of the scores by the talented and courteous composer. It is hoped that the feature will be repeated before the end of the season.

The compositions by Dr. Stewart played on this occasion included the overture to the comic opera "His Majesty," the Valse Lente from the music drama "Montezuma," and "Minuet Heroique." There were about five thousand people present.

HARRIET PASMORE IN SONG RECITAL

H. B. Pasmore will formally present his daughter and pupil, Harriet Pasmore, in an invitational song recital at Native Sons' Hall on Tuesday evening, September 16th. Miss Pasmore has just been re-engaged as soloist of the Pasadena Presbyterian Church where she has been singing for the past year. She will also continue her work as teacher of singing at Pomona College, notwithstanding flattering offers to engage in work elsewhere. She will continue to sing in concerts in the Southland, where her success as a concert soloist has been remarkable.

Her recent work has been declared by competent critics to be equal in respect to beauty of voice, finish and style to that of some of the greatest visiting artists. It is freely predicted that she will very shortly be recognized as one of them. Suzanne Pasmore, pianist of the Pasmore Trio, will appear as soloist and accompanist. Mr. Pasmore will also accompany. A limited number of invitations may be obtained at the principal music stores or by sending an addressed stamped envelope to 170 Washington Street in care of the Pasmore studios.

GREAT MUSIC FESTIVAL IN EUREKA

L. B. Cain, an energetic and aggressive promoter of music festivals in Maine and the Saco Valley, formerly conductor with William R. Chapman of the Maine Music Festival of Portland and Bangor, also of Manchester, N. H., and Burlington, Vermont, has recently located in Eureka, Cal., and has succeeded in arousing sufficient interest and enthusiasm in that wide-awake city to secure the backing for a really important music festival to take place on September 9th and 10th. During these two days three programs will be presented.

The artists engaged for this auspicious occasion will include the following distinguished names: Mme. Sofia N. Neustadt, Mme. Stella Jelica, Mme. Anna Sprotte, Mrs. Gertrude Ross, composer-pianist, and solo-accompanist through the entire festival, Lawrence Strauss, all prominent artists residing in California. The following soloists and organizations of Eureka will also appear: Mrs. Etta Flowers Berst and Frank B. Flowers, cornetists; the Eureka High School Glee Club,

with Dr. J. H. Molineux at the piano; a Semi-Choir of Ladies' Voices, and the Eureka Choral Union of 125 voices, under the direction of Llewelyn B. Cain.

Mme. Neustadt will deliver an address on the afternoon of September 10th, the subject of which will be "The Musical Outlook for California's Future—Music the Need of the Hour." In addition, she will appear twice on the same program in song groups. This affair is intended to begin a movement for California music festivals in which the Federation of California Music Clubs is taking such a vivid interest. The Pacific Coast Musical Review has accepted an offer to have a detailed review of this event.

MRS. PRICE SOLOIST AT FAIRMONT CONCERT

Following are the programs to be presented at the Fairmont and Palace Hotels next Sunday: "Fairmont Lobby Concert—Part One: Songs My Mother Taught Me (Dvorak); In My Garden (Liddle); Vale (Russell); Cavatina from Ernani (Verdi); When the Roses Bloom (Reichardt); O, Come With Me in the Summer Night (Van der Stucken); Marie Partridge Price, soprano; Part Two: Selection, Mme. Butterfly (Puccini), (by request); Deep River (Coleridge-Taylor); Hungarian Dances (Brahms); Soprano Solo, Morning (Campbell Ross), Marie Partridge Price (with string accompaniment); Violin Solo (by request) (Selected), Rudy Selger; Valse Espana (Waldteufel).

Palace Hotel Palm Court: Sousa—March, Hands Across the Sea; Waldteufel—Waltz, L'Estudiantina; Scharwenka—Polish National Dance; (a) Olcott—When Irish Eyes are Smiling, (b) Tate—Sunshine of Your Smile, Trumpet Solo by F. D. Siegrist; Bizet—Selection, Carmen; Sullivan—Selection, The Mikado; (a) Wood—Roses of Picardy, (b) Driego—Serenade from Les Harlequins De Millions; Violin Solo (Selected), Rudy Selger; Offenbach—Overture, Orpheus; Latest Hits of the Season, Chas. Selger—Traps.

A BACH FUGUE AT MUNICIPAL ORGAN CONCERT

A feature of Edwin H. Lemare's recital on the big Exposition Auditorium organ Sunday evening at 8:30 o'clock will be a description of a storm at sea, which will be introduced in the improvisation. Brief themes are requested from the audience, and on a suitable one chosen from those received the improvisation will be based. Lemare is noted for his ability to improvise. Well known compositions are included in the recital program, as follows: Fugue, Great G Minor (Bach), Funeral March of a Marionette (Gounod), Summer Sketches (Opus 73) (Lemare), Selections from Carmen (Bizet).

ABOUT MUSIC AS FIRST AID TO THE MOTHER

Interesting Conclusions Regarding Music's Influence Upon the Child Mind by One Who Has Made a Life Study of This Intricate and Important Problem

By MAUD AYER MESERVE
(Conclusion)

We place in its hands musical material; we encourage it to experiment; its own "inner feeling" soon discriminates between the destructive (discord) and constructive effects. In this realm the child builds according to its thought; and, in this way, learns the first lessons in concentration and constructive thinking.

Its fingers learn to respond to its conscious direction, and the whole thought of the child is turned into the avenue of constructive activity. For instance, one mother of a two-year-old baby, after allowing the little fellow to visit his five-year-old sister's nature music class for two or three months, told the teacher that the baby amused himself many times a day by climbing up on the piano bench and trying to play; "and never," the mother added, "does he fumble, or strike the keys aimlessly; always, he is trying to say something, and avoids all discords." This was a little fellow from whom we would not have anticipated any marked musical ability.

In many places "music schools" are being formed for young children which will enable them to develop their creative ability along practical lines before the plastic period of infancy has passed. Multitudes have found that humanity cannot afford to allow this wonderful age of childhood to go to waste; or, worse, to be filled with tares which only long and painful weeding can uproot.

And parents might better feel that they cannot afford the expense of a musical education after the children have arrived at the reasoning age, when the child's good judgment is being awakened by many excellent methods of the present school system.

The child is not then quite so helpless, and at the mercy of its environment; in fact, everything; good, bad and indifferent.

I firmly believe that, were the children of one complete generation trained in some such manner as this, the creative powers and forces of the Universe would flow unimpeded through them. This would bring results far in advance of our present ideal interpretation of life.

Music is the medium of expression. The child learns to control its feet; gains physical poise and rhythmic training through musical kinetics. It learns its musical notation through making pictures (childhood's favorite occupation) which we call notes; it develops its own staff, because it feels the need of a resting-place for the "little birds" which represent the "family of tones."

Appreciation of all nature is developed, and the child learns to listen to the myriad of sounds about it; to analyze and name them; the bird songs, the bees, the cricket. Every child reveals in color perception and discrimination.

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VOL. XXXVI. No. 24

SAN FRANCISCO, SATURDAY, SEPTEMBER 13, 1919.

PRICE 10 CENTS

STATE CAPITAL WANTS MINETTI TO CONDUCT CONRADI FOUNDS CO-OPERATIVE INSTITUTE

Sacramento Chamber of Commerce Endorses Movement, Now Under Way, to Have a Symphony Orchestra in Sacramento—Jess L. Lubin is Heading the Committee That Is Interesting Itself in the Plans Which Include Giulio Minetti as Conductor

By ALFRED METZGER

Thanks to the praiseworthy efforts of the Saturday Club of Sacramento, which is responsible for the musical growth of our State Capital, there has grown up a musical patriotism which received enthusiastically a movement to organize a symphony orchestra which is to give annual series of symphony concerts in Sacramento and cities within a radius of fifty miles, thus including the entire Sacramento Valley. Evidently the presence of Giulio Minetti as conductor of an orchestra of a prominent moving picture theatre and his artistic success must have been the fundamental reason for the launching of this movement, for a resolution by the Chamber of Commerce endorsing the movement makes it conditional that Giulio Minetti is to be the conductor of this proposed symphony orchestra for the State Capital.

Upon inquiry the Pacific Coast Musical Review finds that it is proposed to raise an annual guarantee of \$60,000, and we are informed that this financial backing is possible by reason of the unquestionable commercial prosperity of the central portion of California. The eventual success of this movement will of course not interfere with concerts of visiting organizations. On the contrary it will only arouse more curiosity and love for music thus making more visiting artists' events possible. Besides the local chamber of commerce would not endorse any movement that is not of permanent local advantage and that does not leave the income it earns largely in the home city.

The Pacific Coast Musical Review wishes to congratulate the Sacramento Chamber of Commerce and Mrs. Hawley, president of the Saturday Club, upon the courage and enterprise revealed in this truly remarkable movement. It proves beyond a doubt that the citizens of Sacramento are wide awake and well cognizant of the opportunities of their thriving city, and whatever this paper can do to further the chances of success of this splendid movement will be gladly contributed. And right here this paper wishes to add a word of caution. Evidently the people of Sacramento in expressing their desire to have Giulio Minetti as conductor have thought well before making this decision an integral part of their movement for a symphony orchestra. And since the Sacramento people know better what they want than outsiders, and since the Pacific Coast Musical Review can assure them that they have made a wise choice, we trust that they will allow NO ONE, no matter who it may be, to swerve them from their decision. As soon as it is discovered that Sacramento is willing to spend \$60,000 on a symphony orchestra—and a permanent orchestra at that—there will be a good many people anxious to get their hands in that pie. Sacramento should have the only say about this matter, and this paper thinks the State Capital is to be congratulated on its decision to have a California musician who has made his reputation, which in some respects has become national, almost exclusively on this coast. It is about time our Pacific Coast musicians were a little recognized.

This paper also trusts that the Saturday Club and Sacramento Chamber of Commerce will not permit this movement to die out for lack of permanent enthusiasm. It is the intention of this paper to occasionally remind the people of Sacramento of the great opportunity before them. At present it seems to be the plan to begin these symphony concerts during the season 1920-1921, and may the results be even greater than anticipated. The Sacramento Bee of August 16th had this to say regarding the symphony movement in the capital city.

"The Sacramento Chamber of Commerce has endorsed a movement now under way to have a symphony orchestra in Sacramento. Jess L. Lubin is heading the committee that is interesting itself in the plans of the big musical organization and as proposed by him it will be under the direction of Giulio Minetti, the San Francisco orchestra leader and violinist. The city's advance musically in the past few years has been notable and the outlook for the coming season is even more promising. It is quite fitting that such a movement as that which would place Minetti at the head of the Sacramento Symphony Orchestra should present itself at this time. It would be

Seven Expert Pedagogues and Efficient Musicians Combine Forces to Organize a Conservatory of Music Modeled After the Plan of the European Institutions Conducted Under the Supervision of the Government—Arthur Conradi To Be the Director

Written Specially for the Pacific Coast Musical Review

The catalog of the new Institute of Music of San Francisco of which Arthur Conradi, the well known violinist is director, has just made its appearance. The organization plans for this new conservatory have been in progress for the past six months though little or no public mention has been made of the matter.

In an interview with Mr. Conradi it developed that the new school has been planned upon a co-operative basis. The members of the faculty who will be directly responsible for its future artistic management are, Arthur Conradi, violinist; George Edwards, pianist-composer; Dr. Arthur Weiss, cellist; Mrs. M. E. Blanchard, vocalist; Julius Gold, theo-

"The Institute of Music will embody the most progressive principals of the leading conservatories of Europe and the East," said Mr. Conradi. "There will be a preparatory school and the conservatory proper. No formal examinations will be required for entrance to the former; this department has been designed for beginners and elementary students with the idea of laying a firm foundation for later study in the conservatory. The faculty of the preparatory school will embrace advanced students of the conservatory faculty who have already become prominent teachers in the musical profession. By this means an absolute consistency in methods of teaching is assured throughout the entire conservatory."

One of the important features of the new conservatory will be a series of lecture courses. These will be open to all students of the Institute as a necessary part of their musical education. They will include the Theory of Music by Mr. Conradi; History and Appreciation of Music by Mr. Edwards; Psychology of Music and Pedagogy by Dr. Weiss; Sight-singing, ear-training and solfeggio by Mr. Nash. These courses are required of students preparing for the degrees of Teacher's Certificate and Diploma. However, they are invaluable to amateurs and the public in general for they will enable the better understanding of musical art—they give a definite insight and understanding of what is played or heard. Students' recitals will be given semi-monthly. These will be of two kinds,—informal students' recitals, open only to the students and their friend, and public recitals to which the general public will be admitted. Regular faculty recitals will be held each month in the Sorsosis Hall. Since each instructor of the Institute is a public artist of outstanding ability, we may look forward to a new and interesting series of recitals for the coming season.

"The artistic ideals of the Institute are definitely defined in the requirements for the degrees of Teacher's Certificate and Diploma which the faculty confers," said Mr. Conradi. "These are set forth in detail in the catalog and are worthy of the attention of the general music-teaching profession since they fix distinct standards upon the various branches of this much abused art. This phase of the work has involved most serious thought from the faculty and it is to be congratulated upon making a distinct stride forward in the attempt to standardize the profession of music teaching."

Mr. Conradi's enthusiasm for the conservatory idea is convincing and contagious. It is based on a keen observation of the influence that music schools have exerted in other large cities both in this country and in Europe. "It depends largely," he says, "on the spirit of co-operation among the teachers of the institution. All the instructors who have undertaken this venture with me are, by temperament and experience peculiarly adapted to school methods of work. Dr. Weiss' well known association for many years with the University has founded the school spirit in him. Mr. Edwards was founder of the San Diego Music Institute which flourished for four years and was afterwards sold to A. K. Virgil to form the center of his activities in that city. Mr. Nash and Mr. Van Dyke also have been much associated with schools and feel their best efforts contribute to the school spirit."

"For no private teacher has the time to furnish the materials for an all-around development of the student," continued

(Continued on Page 7, Column 1)



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fitting, too, were each and every music lover and musician to interest himself in the project and lend his voice and material aid to the furthering of such undertaking.

"Sacramento boasts of numerous organizations and societies that are holding the banner of music high. Community music, through the concerts at McKinley Park each Sunday, is coming into its own, and the vocal side of the story is being told by the chorals in no uncertain terms. It is the instrumental side that has not as yet been narrated. We hear little orchestral or chamber music in Sacramento save what is brought to us from outside, but there are still hopes, and with all the promises those interested in the symphony project are making, it looks very brilliant for the future—let us say the near future—when the Cap-

(Continued on Page 7, Column 1)

rist; John Whitcomb Nash, vocalist and H. Van Dyke, pianist. With a few exceptions these artists are all prominent on the Pacific Coast. Messrs. Edwards, Nash and Van Dyke are recent additions to San Francisco's musical profession and will devote their entire attention to teaching in the Institute.

Mr. Edwards is, perhaps, best known on the Pacific Coast as a composer of the modern school. His symphonic poem "The Hunter," was given last season by the Los Angeles Symphony Orchestra. As a pianist he has appeared in concerts throughout the East and in Paris. Mr. Nash was a former member of the famous Carl Rosa Opera Company when that organization made its extensive tours through England, Canada, South Africa, India, and this country. Mr. Van Dyke was a former member of the faculty of the Des Moines Musical College.

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EIGHTEENTH YEAR

George Kruger, the well known piano virtuoso and pedagogue, was invited to play on the Battleship Georgia during Fleet week and scored a well merited success. He also was honored with a dinner invitation at this battleship.

Mrs. Marie Partridge Price, has returned from Chicago, where she coached with David Bispham, and is already busy preparing for the new season. She will appear in a Song Recital to be given at the Italian Room of the St. Francis Hotel on Thursday evening, September 18th. The program and further particulars regarding this event will be published next week.

Miss Audrey Beer and Miss Enid Whittlesey, will be guests at a dinner to be given by the officers of the Battleship Wyoming this Sunday. A delightful musical program has been arranged, in which these two young artists will participate.

Mrs. Lafayette Goodbar, a soprano of rare ability, and wide experience in concert and church work, arrived in San Francisco from Boston, where she was greatly appreciated by public and profession. Mrs. Goodbar appeared in many concerts with Mrs. H. H. A. Beach, the distinguished composer-pianist, and in a letter to the editor of the Pacific Coast Musical Review, Mrs. Beach says: "I have found her one of the finest interpreters of my songs with whom it has been my pleasure to work." There ought to be a big field for an artist of Mrs. Goodbar's standing in California.

L. E. Behymer, the popular California manager, has returned from a vacation in Alaska, accompanied by Mrs. Behymer. No doubt Mr. Behymer spent his vacation in Alaska, because this is the only way in which he can come in contact with frosts, and since everyone of us like to spend our vacation away from everyday scenes, Mr. Behymer goes to Alaska to get away from his numerous artistic successes. However, he wishes it understood that he did not come back with cold feet.

Miss Ethel Johnson, pupil of H. B. Pasmore, scored a brilliant success at the Fairmont Hotel Lobby Concert last Sunday evening, September 7th. She was frequently encored. Her rendition of Handel's "Come My Beloved, with its sustained notes, received especial recognition. H. B. Pasmore's songs, "Where Cowslips Grow" and "The Chinese Love Song," "The Shih Lin Tree," were also well received. Miss Johnson has been engaged to sing again at the Fairmont Hotel in the near future.

Leo Cooper, the distinguished actor and lecturer, has been engaged by the Fresno Board of Education to instruct classes in dramatics including Shakespeare, modern English drama, Ibsen and the Greek dramatists. He will have supervision of all public school performances. It is timely that those in charge of public schools should introduce a similar plan. Vital questions of the day, as exemplified by and illustrated in the modern drama, are of greater importance to the rising generation than the pure poetry that the school children are being instructed in. We are looking for big things from Mr. Cooper's co-operation.

Christian Holtum, basso, pupil of Antoine de Vally, sang with big success for the wounded Overseas soldiers at the Presidio Red Cross House on Thursday, August 28th. The program included acts from the Orpheum and other theatres and Mr. Holtum was requested to contribute some basso ballads, which he did, playing his own piano accompaniments. He was one of the hits of the evening. He sang the "Armourer's Song" from Robin Hood and "Sweet Peggy O'Neil,"

MORE COMMENT UPON LOS ANGELES SYMPHONY SITUATION

The Musical Review's Southern California Representative Tells Interestingly About the Abundance of Symphony Concerts Which Los Angeles is Expected to Enjoy—An Excellent Biographical Sketch of Walter Henry Rothwell—Out-of-door Recitals Planned—Zoellner Quartet Closes Series—New Chamber Music Organization Founded

By BRUNO DAVID USSHER

Los Angeles, September 7, 1919.

The musical inter-regnum, the symphony-less period in the history of Los Angeles, has once more ended, and happily. Musicians and art-lovers who were kept at the qui vive since April (when the Los Angeles Symphony Association was almost dissolved) will have to outdo Columbus by making two bows at the same time and into different directions. For the Los Angeles Symphony Orchestra with Adolph Tandler as conductor has been, re-organized, while the Philharmonic Orchestra and its head, Walter Henry Rothwell, also claim a place in the sun of public good will. Thence: Vives les rois!

Musical wise acres do not agree on the amount of symphony music "Miss Los Angeles" can imbibe without harm to herself or to her benefactors. Yes, we may rejoice that we have not to go to a picture show to hear a bit of a symphony, while some of our augurs are pessimistic as to the attendance at the odd eighty symphony concerts to be accorded us during the coming season. (Nota bene: without the accompaniment of films).

The man who is to write a history of the musical life in Los Angeles will have to wade through a maze of contradictory statements regarding the symphony orchestra situation. Less would have been more. However, our public could not help but become interested. The silver lining of the cloud.

The financial gist of these announcements amounts to \$100,000 per season for five consecutive years, provided through the munificence of W. A. Clark, Jr., in favor of the Philharmonic Orchestra. Half a million dollars guaranteed by one man, to be spent within a few years on orchestral music of the highest order. Mr. Clark's generosity had the hat-in-the-ring effect of bringing forth a subsidy of \$80,000 to \$100,000 by patrons of the Los Angeles Orchestra. If these announcements are all based upon cold financial facts about \$200,000 would be available for orchestral work during the next season. It is more than a mere increase of musical activity that these figures promise. It is more than the making of music, "it is the creation of an atmosphere," of an artistic atmosphere which will benefit the sister arts also.

The selection of Walter Henry Rothwell as maestro di cappella of the Philharmonic marks the beginning of a new era in musical Los Angeles. From all accounts Rothwell was not only the best man available, but belongs to our leading conductors. A great deal is expected from him, and, if one may judge from his training and past successes, Mr. Rothwell will rise to the occasion. He received his higher musical training in Vienna, where he studied piano with Epstein. In composition he was a pupil of the famous Robert Fuchs, great in spite of his strictly academic tendencies. Fuchs has fathered most of the younger German composers whose names reach us. Later Rothwell became a pupil of the very gifted Ludwig Thuille, who died too early. Max von Schillings is also one of his masters. It is probably from Thuille and Schillings that our new director learned the secret of orchestration. Thuille was a composer of distinct individuality. His volume on harmony is really indispensable for the modern musician.

In 1905 we find Rothwell in the Hamburg Opera House with Gustav Mahler as director general of this great art institute. It goes without saying that Rothwell must have benefited by such an association. (Mahler, the last exponent of the Austrian symphonic school, a modern Schubert and Mozart combined, a great conductor and a remarkable composer, of power and refinement, was one of the greatest masters Europe has lent to this country). Rothwell was very fortunate in his musical associations. All three men last named here set a style as conductors of symphonies and operas.

The hint has been thrown out that it might not be desirable to have as symphony conductor a man who has done so much operatic work as Rothwell did. To this one may say that all music is dramatic. Really great symphonic interpretation is dramatic in its nature. That Mr. Rothwell's "operatic tendencies" can not be of a disturbing nature is shown by his fine orchestral work in St. Paul, Cincinnati, Detroit and New York. In fact, we hope, that this operatic experience will be an advantage as music lovers of this city hope that Manager Behymer will arrange for some of our great singers to appear with the Philharmonic Orchestra. As the performance of several great oratorios is part of the Philharmonic schedule, Mr. Rothwell's operatic experience in handling choruses will be another asset. A Bach Oratorio or Coleridge Taylor's Hiawatha may be suggested here.

Speaking more personally and yet in a general way about Mr. Rothwell, satisfaction must be expressed that an Anglo-American musician has been found to head the orchestra. The time has arrived when American and English artists will come more into their own. We wish to see art in America to become more a national expression. And an American school of music and interpretation must of needs incorporate a nucleus of American artists whose native tongue is the English language. Such a strong nucleus being provided, the cosmopolitan element will not be dominant at the expense of national art. Our foreign musicians who read this will admit that it is the distinctly national art which conveys a message to men of every country.

The personnel of the Philharmonic Orchestra is almost complete. Mr. Rothwell has heard most of the musicians play. A musician from New York probably will fill the position of concert master. It remains to be said that the Philharmonic Orchestra is very lucky in having two such experienced pilots as L. E. Behymer and William Edson Strobidge as manager and assistant manager. Both men have the confidence and good will of artists and public.

Los Angeles will soon hear out-of-door recitals by artists like Madame Schumann-Heink, Lilli Petschnikoff, the Russian violinist and others. These concerts will take place at the Open Air Theatre of the recently formed Theatre Art Alliance. This corporation has leased an area of about fifty acres close to that splendid highway, loved and known by all motorists here as Calhenger Avenue. Mrs. William Yorke-Stevenson, of Philadelphia, is the president of the organization. Mrs. Stevenson it was who financed the gorgeous "Light of Asia" setting at Krotoma, Hollywood, last year. No definite plans for the performances of greater works have been announced so far. Gluck's "Orpheus" and "Eurydice" has been mentioned tentatively.

The existence of this non-profit co-operative corporation will be of particular interest to musicians as much attention is to be given to the musical side of the dramatic performances.

The Zoellner Quartet has closed another circle of chamber music concerts. Ten concerts were given in close succession, all of which were well attended. The Zoellners have just signed a contract for ten concerts in Chicago during the next season. Though it was the first year of this musical family in Los Angeles, nevertheless it was a complete Veni, vedi, vici.

John Smallman, director of Los Angeles Oratorio Society is planning for a membership campaign, "Four Hundred Voices" is the slogan.

Florencio Constantino, president of the California Temple of Arts, has suffered a nervous breakdown while on a concert tour in Mexico. Signor Constantino is now ill and detained at Mexico City. The board of directors of the California Temple of Arts has taken steps to declare his position vacant.

Joy reigns supreme at the home of Madame Lili Petschnikoff, the Russian violinist. Her daughter Tatjana has just returned from Munich, where she was held since the beginning of the war, virtually a prisoner. Miss Petschnikoff is not a musician in the sense of the word, though her verses and translations from the Russian and the French have been considered musical.

A new chamber music organization, consisting of Christian Timmer, first violin; J. Rosenfeld, viola; Herman Seidel, second violin; and Mrs. Annie Timmer, violoncello, has started rehearsals. The membership of the quartet is a guarantee for well selected and well played programmes.

The Municipal Playground Commission has asked the city council for an extra allowance so that the position of a "Musical Director of Playgrounds" can be created. It is very likely that such a grant will be forthcoming as Mayor Snyder is in favor of it. This position will become a permanent item of the playground budget of the city. The work of the Musical Director of Playgrounds will be restricted to choral work and community sings. School orchestras of the various districts may be placed at his disposal.

F. W. HEALY TO ANNOUNCE PLANS NEXT WEEK

The rush and bustle attendant the arrival of the Fleet and the several holidays have encroached so much upon the time of Manager Frank W. Healy that he has requested the Musical Review's readers to wait until the next edition of this paper for a full report of his next season's activities. The daily papers carried stories giving the names of some of the artists that will be presented but it will remain for the regular music paper to give the fullest details as regards the stars and their assisting artists, the places where they will appear and the actual dates. It is known at this time that amongst the list of great artists to be presented by Mr. Healy will be Geraldine Farrar, Rudolph Ganz, Clarence Whitehill, Luisa Tetrazzini, Winnifred Byrd, pianist, Leo Ornstein, Carolina Lazzari, Eugene Ysaye, Mischa Leo Ornstein, Carolina Lazzari, Eugene Ysaye, Mischa Elman and Galli-Curci. Mr. Healy will also present the American Syncopated Orchestra, an organization of forty really excellently schooled negro musicians, under the masterly direction of Will Marion Cook, the foremost musician of the colored race.

Geraldine Farrar, undoubtedly the best known woman in America, by virtue of her consummate art on the opera stage, the screen and the talking machine records, will give her only concert in Northern California; she only gives two in the entire state, the other being for L. E. Behymer, in Los Angeles, at the Curran Theatre, Sunday afternoon, October 5th, at 2:30, sharp. Miss Farrar comes to us in the prime of her powers as a vocalist and artistic singer of songs.

LAETITIA PENN WASHBURN'S ORPHEUM DEBUT

Charming Lyric Soprano Reveals Flexible Voice of Much Beauty Which Arouses Enthusiasm—
Enrico Aresoni a Fine Artist

By ALFRED METZGER

Last Monday evening the writer visited the Oakland Orpheum for the first time in several years and was fortunate enough to witness a program of particular musical appeal. Prominent on this program was what the Orpheum management called "A Wave of Classical Harmony," and while the very nature of the act could not possibly conform to the title "classical," inasmuch as it consisted of vocal duets of a lighter vein, it was not only harmonious, but refined in a manner rarely witnessed on a vaudeville stage, even in these days of high class artistic vaudeville acts. We refer to the vocal contributions of Enrico Aresoni and Laetitia Penn Washburn.

Enrico Aresoni is already known to our musical public by reason of his occasional appearances. He is a dramatic tenor of unusual power, the possessor of a fine, ringing voice used with craftsmanlike skill and employed in a manner to reveal the experienced artist. The enthusiastic applause with which his solos are rewarded is surely well justified. Mrs. Washburn is a newcomer on the vaudeville stage, but those who heard her will admit that she felt thoroughly at home. She possesses a lyric soprano voice of delightful flexibility and timbre, and sings with a dignity of bearing and taste in phrasing that shows beyond a doubt excellent training and adaptability as well as natural accomplishments. Mrs. Washburn made a distinct impression upon her audiences.

The act consisted of solos and duets and even though Mrs. Washburn's lyric voice had to assert itself besides Aresoni's dramatic organ her ability was demonstrated in the fact that she was easily heard in the ensemble numbers and succeeded in blending her voice neatly and satisfactorily with that of the tenor. Her



LAETITIA PENN WASHBURN

The Delightful Lyric Soprano Who is Scoring a Brilliant Success at the Oakland Orpheum This Week

enunciation is clear and distinct and no doubt with the practical experience necessary in every musical experience, whether it be in concert or on the theatre stage, she will rise to even greater lights than she occupies at present. She is certainly taking splendid advantage of her opportunity. In addition to vocal accomplishments of a superior order Mrs. Washburn possesses an exceedingly attractive personality and departs herself with dignity and grace. It is an act that should be heard in San Francisco.

Another musical number that appealed to us specially was that of Estelle de Shon and Eula Howard Nunan. Miss de Shon is a contralto of much warmth and extraordinary range. She sings as easily in the soprano position as in the contralto depth and she has that magnetic style of beauty which appeals to the audience at first sight. She sings with unquestionable temperament and virility and evidently makes quite a hit with her hearers. Mrs. Nunan plays the accompaniments with that musicianship to which San Francisco audiences have already become accustomed, and her solos reveal impeccable technique and judicious phrasing. Her petite brunette type of beauty adds not a little to the general attractiveness of this delightful number on the program.

The other acts on this program are not of sufficient interest to music lovers to be reviewed here in detail although they represented the most efficient phase of vaudeville entertainment.

Mrs. Jessica Colbert, spent her summer vacation at Lake Tahoe and returned recently to resume her activities for the ensuing season. Last week she was at Carmel-by-the-Sea and is now ready to devote herself exclusively to the numerous duties associated with her office. Mrs. Colbert will soon announce more definite plans regarding her artists and the many events to be given under her direction.

MADAME ISABELLE MARKS' STUDIO RECITAL

Five Excellently Taught and Gifted Vocalists Display Fine Voices, Attractive Personality and Decided Adaptability

In the presence of a few friends and music lovers, Mme. Isabelle Marks introduced five of her advanced pupils in her handsome studio on the tenth floor of the Kohler & Chase Building, on Saturday afternoon, August 30th. The entire event exhaled an atmosphere of refinement and sincerity. Five young vocalists made their appearance on this occasion. They were: Mrs. Taylor Johnson, Mrs. Celia Trainer Coleman, Miss Violet Boyle, Miss Belle Jacobs and Miss Rose Belle Wakefield.

Mrs. Taylor Johnson opened the informal program by singing a group of songs including David's Thou Brilliant Bird and Bishop's Lo Hear The Gentle Lark. Mrs. Johnson exhibited a clear and pure soprano voice that sounded free and clear and even. Her phrasing was neat and intelligent and her enunciation concise. The high tones came splendidly to the fore in the coloratura passages and were excellently intoned. One could easily see the thoroughness of training.

Mrs. Celia Trainer Coleman sang My Heart at Thy Sweet Voice from Samson et Delilah (Saint-Saens) and Oh, Thou Billowy Harvest Field (Rachmaninoff) in a smooth, rich contralto voice of fine range and timbre. It was a voice flexible and mellow in the low and middle tones and clear and rich in the high tones. Mrs. Coleman exhibited splendid breath control, an exceptionally fine comprehension of sustained singing, and she phrased with deliberation and musicianship. Her temperament and excellent pianissimo phrasing was evident in her exquisite rendition of Dvorak's Songs My Mother Taught Me.

Miss Violet Boyle sang a group of three songs among which were: Il est bon, il est doux from Massenet's Herodiade and an aria from Meyerbeer's Robert le Diable. Miss Boyle's splendid training was evidenced by the fact that notwithstanding a severe cold, she was able to sing in a most artistic and pleasing manner. She revealed a ringing soprano voice of rich and

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resonant depth and delightful timbre. She phrased with effective expression and accurate enunciation. She was able to sing the sustained notes with gratifying breath control and gave evidences of being an ambitious, painstaking and industrious student.

Miss Belle Jacobs certainly has progressed astoundingly since we last heard her. She has attained poise and ease of bearing and sings with assurance and accuracy. She sang among other selections the Habanera from Carmen and the contralto aria from Aida. Her rich, flexible voice was never heard to better advantage. It sounded full and warm and even throughout its big range. The contralto quality was in evidence in the highest tones and yet there was no restraint nor stridency. Virility and vivacity, as well as a splendid sense of rhythm, are among Miss Jacob's principal artistic assets.

Miss Rose Belle Wakefield closed this delightful program. She possesses a beautiful coloratura soprano, the high tones of which ring out clear and true. Technically Miss Wakefield achieves remarkable feats, her staccato singing being specially admirable and her runs being smooth and conscientiously negotiated. She overcomes the utmost difficulties with ease and her rendition of the Bell Song from Delibes' Lakme will long be remembered because of its limpidity and skillful execution.

Mme. Marks has every reason to feel proud of her students. In addition to their artistic faculties everyone of the young ladies looked handsome and was gowned most tastefully, all of which contributes toward a hearty reception on the part of the public. The enthusiasm of those in attendance was well justified.

Miss Margaret Underhill, violinist, has returned to this city and has resumed her teaching, after several weeks absence in the South. Miss Underhill is prepared to teach violin or theory and ear training. She also plays the viola and has had many years of ensemble experience. Miss Underhill is conducting several classes at the Community Music School, a work in which she and many prominent musicians in San Francisco are deeply interested. Miss Underhill's teaching covers a wide range both of time and experience in

New York City, and she has had great success with her students. She considers music an invaluable aid in the bringing up of children.

MISS HARRIET PASMORE'S SONG RECITAL

H. B. Pasmore will present Miss Harriet Pasmore, contralto, in a Song Recital at Native Sons Hall next Tuesday evening, September 16th. Miss Pasmore will be assisted on this occasion by Mrs. Suzanne Pasmore-Brooks, pianist, and H. B. Pasmore, accompanist. The program, which will be quoted at the end of this article, is indeed most artistic and enjoyable. It contains among others the aria: No, No, No, No, No, No, from The Huguenots, by Meyerbeer. This was one of Scatchi's most admired numbers. It is redolent with the most difficult coloratura passages and therefore has rarely, if ever, been sung in concert since Scatchi's time. Les Rosignols, by Delibes, has also some brilliant floratura passages. Miss Pasmore's coloratura is not a little reminiscent of the brilliant style so much admired in the great contralto of the past.

Here is the program in full: J'ai pleure en reve, A des oiseaux (Hue), The Rose Enslaves the Nightingale (Rimsky-Korsakow), Where Cowslips Grow (H. B. Pasmore); Aria—No, No, No, No, No, No, from the Huguenots (Meyerbeer); Lungi dal caro bene, Mammy's Song (Harriet Ware), Fleurs de paravent (Fourdrain), I Am Thy Harp (Woodman), Le Rossignol (Delibes); Piano solo—Fantasie Impromptu, Op. 66, Prelude, Op. 28, No. 17 (Chopin), Concert Waltz, Op. 54 (Scharwenka); Song of India (Rimsky-Korsakow), Mandoline (Debussy), Aria—Adieu, forets, from Jeanne d'Arc (Tchaikowsky), My Lover He Comes on the Skee (Clough-Leigher).



MISS BELLE JACOBS

A Gifted Soprano Soloist, Pupil of Mme. Isabelle Marks, Who Aroused Enthusiasm at a Recent Studio Recital

THE NEW THEATRE FRANCAIS SEASON

The recent success scored by the Theatre Francais obliged its management to re-organize the company on a broader scale, in order to extend its literary activities. A new artistic program has been prepared and A. Ferrier, the distinguished artist and director, feels very confident that the final presentation of this carefully compiled program will satisfy the most exacting critics and will meet with the heartiest approval of his many delighted patrons. Not less than ten excellent productions are under preparation. The first of these will be given at Knights of Columbus Hall on Saturday evening, September 20th and the two productions to be presented on this occasion will be: Un Voyage de Noces, a comedie bouffe by Paul Bilhaud, and Le Mariage aux Lanternes, an operetta by Offenbach. The participants will include: Mmes. J. G. Ferrier, Y. Michele, Irene Le Noir, L. Perrine, J. Taple, Henry Lombard, Peres, Lanson, N. Artigues, M. Weissich, L. Weissich, Egan, Moncla and Thrower, Messrs. A. Ferrier, A. Camby, Arnoux, Dubarley, Cadenasso and the pupils of the Association of Veterans of the Great War. M. C. Fallon is the stage director, and M. E. Puyans will be the musical director.

Miss Marie Sloss, the brilliant pianist, spent the summer in Denver, where she was the pianist of the Saslavsky Series of Six Historical Concerts of Chamber Music which were given at the Brown Hotel in Denver, the Broadmore Hotel in Colorado Springs and also in Boulder, Colorado, and scored a brilliant artistic success. The Saslavsky trio consisted of Alexander Saslavsky, violin, Frederic Goerner, cello, and Marie Sloss, piano. The concerts included works by Mozart, Brahms, Dvorak, Schubert, Schutt, Beethoven, Arensky, Frank and Tchaikowsky. The organization scored a tremendous triumph. The hall was crowded on every occasion and the applause was deafening and persistent. Miss Sloss carried away a personal artistic victory, one of the leading Denver critics saying of her: "Miss Sloss, by her splendid musicianship and charming personality, has made a host of admirers here."



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PACIFIC MUSICAL SOCIETY TO OPEN SEASON

The Pacific Musical Society of San Francisco, which is one of the largest musical clubs on the Pacific Coast, will open its season on Friday evening, September 19, with a brilliant and artistic concert. Horace Britt, the famous cellist and Lydia Sturtevant, contralto, with Ruth Conniston at the piano, will present the program with Mrs. John McGaw presiding.

The season of 1918-1919 was an unusually brilliant and successful one for the club. Mrs. McGaw, in her first year as president of the society, having installed many innovations, including important war work along musical lines, which were material factors in the very marked growth of the club for the year. Under the guidance of Mrs. Frank B. Wilson several hundred dollars was raised toward a fund for the Relief of French Musicians abroad. Also club members took entire charge of a China department in the Red Cross Shop, adding many more hundreds of dollars to the cause. Programs were given every month from September to July for enlisted men at the Presidio, and Forts of San Francisco, under the chairmanship of Mrs. Josephine Swan White, an officer of the club.

The regular concerts which are given by members as well as artists not belonging to the society, were of an unusually high standard and were given before capacity houses in the Colonial Ballroom of the Hotel St. Francis on the second and fourth Thursday evenings of each month from September to June.

Some of the notable affairs were the programs given by the Chamber Music Society of San Francisco, The Shavitch Bem and Saslavsky Trio, The Oriental Pro-

Widor and Drigo. Horace Britt will also play two 'cello solos, accompanied by Waldrop. The concert will be brought to a close by the combined choruses, under the baton of "Pop" Crandall, "May Night," by Abt, with Charles F. Bulotti as soloist, and the "Viking Song," by S. Coleridge Taylor. Mrs. Bessie Beatty Roland will be at the piano for these numbers.

SPALDING AND WHITEHILL WITH SYMPHONY

Albert Spalding, violinist, and Clarence Whitehill, baritone, American artists of the first rank and international reputation, are announced as soloists for early appearance during the new season of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, which will begin October 10th, in the Curran Theatre. That negotiations for the appearance of the two artists are practically completed was announced by Secretary-manager A. W. Widenham, of the Musical Association of San Francisco, the symphony's sustaining body.

After having served his country for two years, Spalding is returning to the American concert stage with the added distinction of having been decorated with the Cross of the Crown of Italy by the Italian government for distinguished services. This is the highest honor which Italy can confer upon a foreign citizen.

Born in Chicago in 1888, Spalding manifested his musical tastes early in life. He studied in New York and

JULIUS TANNEN AT THE ORPHEUM

There will be seven new acts in next week's Orpheum bill. Julius Tannen, "The Chatterbox," and one of the best monologists in vaudeville will introduce an entirely new act which will enable him not only to display his extraordinary ability as a humorist but also to illustrate his keen insight into character. His rapid fire comment on up-to-date topics is one of the most enjoyable offerings in vaudeville. George Kelly, who shares the headline honors, is not only a deservedly popular comedian, but also a successful author of one-act plays. He is the writer of "Finders-Keepers" and "Woman Proposes," both unique comedies. He will appear in his latest hit "The Flattering Word," a satire in one act which argues that at some time everybody has been stage struck. He is supported by an excellent cast.

Lydia Barry, who will be a special feature of the coming bill, is a singing comedienne of infinite variety and great charm. Her songs are always of the superlative kind and she sings them with telling effect. Billie Burke's "Levitator" is an amusing travesty on scientific possibilities in which Professor J. Edmund Magee burlesques the supposed supernatural powers of the hypnotist. Will J. Ward and his Five Symphony Girls will provide a delightful act. His feminine quintette are pianists, vocalists, dancers and comedienness and he, himself, is a fellow of infinite jest, who establishes himself immediately in popular regard.

Boyce Combe, an English light comedian, very popular in the leading London Music Halls, is blessed with a pleasant personality, an ingratiating manner and a seemingly inexhaustible fund of humor. He has a capable assistant in Burton Brown. The Royal Gascolnes



GIULIO MINETTI

The Well Known Orchestral Conductor, Violinist and Ensemble Artist, Who Has Been Asked to Conduct a Symphony Orchestra For Sacramento



CONSTANCE ALEXANDRE

The Highly Accomplished Mezzo Soprano, Whose California Appearances, Prior to Her Return to the East, Are Eagerly Awaited by Music Lovers

Florence, Italy, and finally graduated from the Bologna Conservatory. His career has been crowned with success and he has made concert tours not only of his native country, but of Scandinavia, Russia, Italy, France and Germany. The outbreak of the war found him ready for another grand tour of America, which included appearances with the Boston, Chicago and St. Louis Symphony Orchestras, the Symphony Society of New York and the New York Philharmonic Orchestra. All these were abandoned that he might answer his country's call.

Of Spalding's playing, H. T. Parker, the distinguished critic of the Boston "Transcript" said: "Now indisputably the foremost of American violinists in range of technique, quality of tone, large understanding and quick feeling of the music and just and moving power in the revelation of it. His tone is rich and luminous, edgless and flowing, warm and transmitting, sensitive always to the unexaggerated and undistorted voice of the violin and to the contours and contents of the music he is uttering."

Clarence Whitehill's appearance as soloist will also be productive of much interest among symphony followers. Whitehill's reputation is international. He has been singing principal baritone roles with the Metropolitan and Chicago Grand Opera Companies for the past eleven seasons.

Whitehill is a native of Iowa, began his studies in Chicago and developed abroad. He has won high honors on both sides of the Atlantic, not only as an operatic artist but as a concert, recital and oratorio artist. His appearances with leading symphony orchestras of this country have been notably successful.

That the sale of members' season tickets for next season, now being conducted at the offices of the Musical Association, Phelan Building, has assumed most gratifying proportions, is the assurance of Secretary-manager A. W. Widenham. The sale of season tickets for the public will open on September 22.



GEORGE EDWARDS

The Widely Known Composer, Pianist, and Critic, Who is a Prominent Member of the Faculty of the Newly Founded Institute of Music of San Francisco

begin where most jugglers and equilibrists leave off. They balance a pyramid of chairs with the lady Gascolne seated on the top one. They introduce their dog Bertha, who is the greatest double somersaulting canine in existence. The only holdover in this remarkable bill will be Bessie Clayton and The Cansinos, assisted by James Clemons and Miss Clayton's Company, in the greatest and most alluring dance review this city has ever witnessed.

INTEREST SHOWN IN MISS ALEXANDRE

The announcement that Miss Constance Alexandre will remain on the Pacific Coast sufficiently long to fill a few concert engagements in California has aroused the interest of music lovers in San Francisco and interior communities where Miss Alexandre's reputation is so well known. It is to be hoped that the prominent music clubs of the State will take advantage of the opportunity offered them by Miss Alexandre's presence, prior to her return to New York in November, to acknowledge the success of this brilliant young California mezzo soprano. We hear a great deal of talk these days about encouraging worthy American artists, but the actions have as yet not entirely convinced us of the sincerity of the talk. Only in securing the services of first class concert artists, like Miss Alexandre, can our musical clubs convince the people that they really mean what they say. Here is an excellent opportunity not only to make good our boast of encouraging resident artists who have scored a triumph elsewhere, but to thoroughly enjoy a program of vocal compositions interpreted according to the most approved rules of artistic expression. Miss Alexandre is under the able management of Mrs. Jessica Colbert and we trust that Mrs. Colbert will be backed in her determination to recognize successful California artists by being enabled to place them among the musical communities of this State.

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APPRECIATION CONCERT FOR CRANDALL

The friends of Edwin Dunbar Crandall, who are going to give the veteran director of the Orpheum Club a "concert of appreciation" at the Oakland Auditorium Theatre next Tuesday evening, September 16th, have certainly secured a host of talent of the highest and rarest order. In fact so many were the volunteers among his associates of the Bohemian, Athenian-Nile, Orpheus and Loring Clubs that it was with the greatest difficulty that the program could be kept within proper time bounds.

The opening number will be six selections from "St. Patrick of Tara," the Bohemian Club Grove Play of 1909, book by Henry Morse Stephens and music by Wallace A. Sabin, and sung by the combined Loring, Orpheus and Bohemian Club choruses, with the composer conducting and Fred. Mauer at the piano. Emilio Puyans, accompanied by Uda Waldrop, will be heard in three flute solos, and Charles F. Bulotti and Austin Sperry will sing duets from "La Forza del Destino" and "La Boheme," also accompanied by Waldrop. Frances Hamilton, the eminent soprano, accompanied by the composer, will sing "Love, They Wait for Your Return," from Uda Waldrop's Grove Play, "Nec Netama," book by J. Wilson Shiels, and with a violin obligato by Nathan Firestone, and she will also give the aria from Puccini's "Manon Lescaut." Mackenzie Gordon, the velvet throated tenor, will sing some selections yet to be announced and will also appear with William B. Hopkins and Charles J. Dickman in their famous "Neapolitan Trio." Henry L. Perry will sing Schumann's "Two Grenadiers" and a quintette composed of Nathan Firestone, Horace Britt, Emilio Puyans, Uda Waldrop and Wallace A. Sabin at the organ, will give serenades by

STATE CAPITOL WANTS MINETTI

(Continued from Page 1, Column 2)

ital City of California may boast of a symphony orchestra all its own. Ginlic Minetti, who will be selected to direct the orchestra, is well known in Sacramento already, where he took an active part in the city's life while leading an orchestra last winter at the Godard Theatre. He is a most capable director and an enthusiastic supporter of the cause of music.

CONRADI FOUNDS MUSIC INSTITUTE

(Continued from Page 1, Column 4)

Mr. Conradi. "If he is a specialist in technic, then the students are starved in their imaginative and analytical faculties. If he is a theorist, the students are said to suffer in technical control of instruments. The association of many active minds tends to balance these one-sided results. This is an age of specialists. One needs only to reflect upon the great work of our own University of California or of any of the big hospitals to realize what co-operation among specialists means. Again, anyone who has attended Eastern or European Conservatories knows the value of fellowship among students; their comparison of methods, communication of ideals and infection of enthusiasm for their art."

or bulletines is contemplated to be issued from time to time,—popular essays calculated to inform the public of the facilities available, and which will no doubt be a valuable contribution to the permanent literature of musical pedagogy.

"All of the members of the Institute have encouraged in a large degree the new movement in composition, theory and psychology of music, and it has been decided that monthly faculty concerts will present programs consisting largely of novelties in the way of compositions, especially of local and California composers,—those prophets in their own country who have registered their dreams but have no voice wherewith to reach the public ear.

"All of these activities," concluded Mr. Conradi, "are such as only well-equipped and enthusiastic leaders could realize by group co-operation, and it is this combined and varied activity that will undoubtedly prove an inspiration and highly valued influence in San Francisco musical circles."

The Institute is situated in the well known Kohler and Chase Building on the eighth floor.

MERELY A MATTER OF OPINION

It beats the dickens how you occasionally offend people without the least intention of doing so. A few weeks ago we were asked to define our opinion of Jazz music, and entirely innocent as to the effect this definition would have, we went into particulars regarding the origin and apparent derivation of the term as well as the impression it makes on us. The Musical Times, a well known and enterprising music trade paper of Chicago, very kindly reproduced our little effusion, and lo, and behold, Mr. Sager, of Marion, Ohio, feels aggrieved and permits his mental radiator to release a quantity of steam as follows:

Marion, Ohio, August 21, 1919.

The Chicago Musical Times.
Gentlemen, I have just read an article in your Journal of some critics on Jazz Music where in he presumes to call all players and lovers of Jazz, Music Jackasses. I am not a Musician but if I was I would try at least to play Jazz and if I could not I would not condemn others that could neither would I call them names. If you will put two Bands in your park let one with the Long haired Professor as director playing the clacical music and the other band playing Jazz then see who holds the most people. The Jackass that kicks the hardest is usually the Jackass that brayes the loudest, if you can't boast, dont knock.

B. M. SAGER.

Now we are reprinting this letter exactly as it appeared in the Musical Times. The typographical errors may be a sign of the Times, and then again they may not. But, however this may be, Mr. Sager is mistaken. We did not call him a jackass. We didn't even know he was one. Nor did we call anyone a jackass. We merely hinted that Jazz reminded us of an animal by that name. If Mr. Sager thinks that such contention stamps us as the animal which we tried to defend, he is welcome to do so. We never feel insulted when lovers of Jazz music call us a name that practically makes us their equal, if not their superior. And since, according to Mr. Sager, the compliment is reciprocated, the only question to be settled is as to which of us two is entitled to superior braying powers. Marion, Ohio, is a long way off, but evidently Mr. Sager heard us before we heard him. A. M.



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Pacific Coast Musical Review

Suite 801, Kohler & Chase Building

HARRY VAN DYKE

A Skillful Pianist, Member of Faculty of the New Institute of Music

Modestly enough, Mr. Conradi did not mention his own long association with the Peabody Institute in Baltimore nor did he speak of his European work, all of which experience is significant of his fitness to establish and maintain the unity and variety of a modern conservatory. "Mr. Gold is well known," continued Mr. Conradi, "for his interest in educational problems. His personal contact with Bernhard Ziehn, the greatest musical theorist of modern times,—an acquaintance so intimate that Mr. Gold may be considered his logical successor and representative,—is well known. Mr. Gold's personal investigation continuing the methods of his great teacher, will be fostered and encouraged by the faculty who have one and all benefited by his uncompromising scholarship.

"Mrs. Blanchard is also imbued with the school spirit from her experience in Mills College and in charitable work in the well known Girls' Club in the Mission District. It is the school spirit,—the co-operative attitude contributing to all-round musical education,—that is the aim of the Institute of Music of San Francisco. As each of the instructors has attained more or less authority in his chosen field, a series of monographs

MUSICIANS AFFECTED BY ACTORS' STRIKE

How Impresario Gallo Tried to Produce the Mikado in New York. Price of Movies Advanced. Wein-gartner Engaged to Direct German Opera. Otto Goritz Robbed

New York, September, 7:—It remained for Fortune Gallo, well known on the Pacific Coast as the impresario of the San Carlo Opera Company, to be the first manager to try to get full permission of the Actor's Equity Association to give unhampered performances in this city since the actors' strike closed up nearly all of the summer shows. Although promised immunity by the Equity, the performance of "The Mikado" by the Gallo English Opera Company at the Shubert Theatre was abruptly stopped last Monday night by the walkout of musicians and stage hands after the audience had taken seats and the curtain was about to go up. No explanation was given out at union headquarters, but Francis Wilson, president of the Equity Association, hinted later that it was because the striking actors suspected that Fortune Gallo, the producer, was "trading with the enemy."

The new Gallo organization intended to confine its repertoire to comic operas and operas comique in English, including "The Mikado," "H. M. S. Pinafore," "The Pirates of Penzance," "The Gondoliers," and other Gilbert and Sullivan works; "The Geisha" and "The Chimes of Normandy." The cast of "The Mikado" included, besides Jefferson De Angelis in the role of Ko-Ko; a new Japanese prima donna, Hana Shimozumi, as Yum-Yum; Warren Proctor, Nanki-Poo; William Danforth as the Mikado, Louis Cassavant as Pooh-Bah, Greta Risley as Katisha, Rosamond Whiteside as Pitti-Sing, Gertrude Shannon as Peep-Bo, and James Coons



DR. ARTHUR WEISS

The Prominent and Exceedingly Efficient Cello Virtuoso and Ensemble Player, Member of the Faculty of the New Institute of Music

as Pish-Tush. Max Bendix is the musical director, and the staging is directed by George Hubert.

The instrumentalists necessary to the production of comic opera or musical comedy have had to lose weeks of work, as well as the stage hands, in their support of the striking actors. The managers, with the assistance of the "Fidelity" association of actors, have been threatening to get along without "musicians" or union stage hands. The producing managers want the "open shop" for actors, though quite reconciled to union musicians and mechanics.

One of the effects of the closing of so many of our summer theatres on account of the striking actors has been the rise in the price of admittance to the moving picture houses, especially in those employing excellent orchestras. There was an advance in prices for seats in the Rivoli and Rialto theatres beginning to-day. Hugo Riesenfeld, director, said the increase was necessary because rentals had been increased by the producers of feature pictures and short subjects and because there has been an increase of twenty per cent in the salaries of musicians, motion picture operators, stage hands, electricians and other employees of both theatres. The new prices in the afternoons are forty cents for an orchestra seat and twenty-five cents in the balcony. The night prices are seventy-five cents for orchestra and forty cents for the balcony. Lege seats are \$1 at the Rivoli and seventy-five cents at the Rialto.

Newport, the seat of fashion in summer, has assumed a peaceful attitude. Last Sunday there was a public concert at the Casino, the first since the beginning of the war. The horseshoe veranda was crowded with native and summer residents to listen to the music, and there was community singing, the words of popular songs being thrown upon a screen. The concert was arranged by the women on the Board of Management, Mrs. Nathaniel Thayer, Mrs. Vincent Astor and Miss Ruth V. Twombly. They expect to continue the practice next season.

Recruiting headquarters has been opened at No. 417 Lexington avenue, to enroll members for the United American War Veterans' Band, under the honorary direction of Lieutenant John Philip Sousa, who, during the world war, directed the famous Great Lakes Training Station Band. It is proposed to make the band, now the largest uniformed in full military regalia, surpass any of the European bands in magnificence. Every veteran who served either in this or other wars in which the United States has been engaged is eligible to membership. Application may be filed with Adjutant General J. Kennedy Lewis, No. 417 Lexington avenue. Lieutenant Sousa said that later he would compose the "Veteran March."

Felix Weingartner has been called from Vienna that he would accept, under conditions yet to be settled by letter, the invitation of Otto Goritz and the Star Opera Company to conduct a "special classic music festival" at the Lexington Theatre in the Spring of 1920. Mr. Weingartner visited this country in the seasons of 1904-05 and 1907-08, leading concerts in New York and the West, and opera in Boston. Mr. Goritz has asked the famous conductor's wife, who was Lucille Marcel of New York, and is a popular singer abroad, to appear here with the new German opera company, which is starting rehearsals for a Fall season. Should the plans for the Spring be realized also, it is proposed to produce Weingartner's operetta, "Dame Kobold," as well as the latest serious opera, "Cain and Abel."

The New York War Camp Community Service closed the Summer session of its Song Leaders' School with a dinner Wednesday night at the Hotel Marlborough, followed by an entertainment at the school headquarters at 55 West Twenty-seventh street. The student song leaders have organized a permanent association, first of its kind in America, and have elected as President Frank Hayek.

The attendance of letter carriers' bands from New York, Cleveland, Columbus, Baltimore, Newark, Boston, Dallas, Tex., and Youngstown, Ohio, was one of the features of the convention of officers of the National Association of Letter Carriers in Philadelphia last week. The most famous of the visiting letter carriers' bands is the New York organization, which was organized twenty-seven years ago and has played all over the country. Its first appearance in Philadelphia during the convention was on Sunday evening, when it gave a sacred concert on City Hall plaza.

The Red Triangle Symphony Orchestra of Brooklyn will give a series of six concerts in its third season in the auditorium of the Brooklyn Central Y. M. C. A., beginning October 15th, under the direction of Carl J. Simonis. Informal concerts, free to the public, will be given every other Wednesday evening in the foyer of the Y. M. C. A. Building in the borough of Brooklyn, beginning September 10th. There is no admission fee to any of the concerts, and tickets for the public concerts may be had by applying to the director, with self-addressed and stamped envelope.

Burglars get into the apartments of Otto Goritz, the baritone, on Saturday, and filled six suit cases with his valuables. Mrs. Goritz and Eva and Senta, the daughters of the singer and his wife, were at Greenwood Lake. When Mr. Goritz, who left the Metropolitan Opera Company in 1917 and is now directing the Star Opera Company, left his home at 9 o'clock in the morning to rehearse his company at the Lexington Theatre, the apartment was empty. The police declare that a confederate of the burglars shadowed Mr. Goritz all through the day so that his confederates could work undisturbed. The loss was estimated at \$10,000.

Gavin Dhu High.

GUY BATES POST AT THE CURRAN

The great American actor, Guy Bates Post, will be seen at the Curran Theatre next Sunday night, September 14th, in "The Masquerader," unquestionably his greatest dramatic success and a play calling for his finest abilities. It will be a theatrical event of the first importance.

"The Masquerader" is based on Catherine Cecil Thurston's story of John Chilcote—wealthy, and distinguished parliamentary leader, yet such a drug addict that he would renounce anything for the drug—who, in a London fog meets John Loder, a young hack writer of political ambitions, with a resemblance so marked that Chilcote, seeing a way to free himself from the world, proposes that they change places.

The feasibility of the plan is enhanced because Chilcote has been estranged from his wife and his moodiness brings no surprise from his servants and friends. Loder, accepting the proposal of Chilcote, assumes the latter's identity and, in an address to parliament which Chilcote was to have delivered, scores sensationally.

Post in the dual role gives a truly remarkable performance. The mechanical devices brought to the play by Richard Walton Tully, the producer, are far in advance of anything of a similar nature seen in stagemod during the past decade.

Post's original company, which will be seen here, embraces such players as Alice John, Lionel Belmont, Clarence Handyside, Audrey Anderson, Reginald Carrington and others.

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ANOTHER OPERA HOUSE MOVEMENT

During the early part of this week the newspaper columns were again bulging with news about a new movement regarding an opera house and an art center for San Francisco. The Pacific Coast Musical Review was long aware of the fact that such a movement was afoot, but has hitherto refrained from making the knowledge it had acquired public, because there was nothing officially ready to announce. Even now, when the daily papers seem to consider the matter already settled and are giving facts that at present are no facts, we will not succumb to the temptation to publish what we know, until we are authorized to do so by those most competent to make the announcements. The truth of the matter is that this movement was started to give San Francisco a symphony hall by the Musical Association of San Francisco. It evidently developed into bigger proportions; but so far nothing certain can be reported. The Pacific Coast Musical Review will publish the exact facts as soon as it is officially authorized to do so.

JOSE SERVIN A WELCOME VISITOR HERE

Jose Servin, the distinguished Spanish baritone, who both as vocal artist and pedagogue, has distinguished himself in this city some time ago, is a welcome visitor here after an absence in Tucson, Arizona, where he was called on account of his brother's illness to look after certain business interests. Now that Mr. Servin is here his many admirers and his enthusiastic students are anxious to have him remain and continue his splendid work where he left off when he went away. But somehow Mr. Servin has not yet expressed himself definitely



JOSE SERVIN

The Distinguished Spanish Baritone Who is in San Francisco, After an Absence of Over a Year, and Whose Many Friends Wish Him to Remain Here

regarding his intentions. And since we know that both his art and his pedagogical efficiency are desirable artistic additions to the community, we would like to ask Mr. Servin whether he can not adjust his affairs in such a way as to again concentrate his activities in this city where he received such a hearty welcome before. During his absence he was not entirely idle regarding his artistic activities, for he appeared with brilliant success in several concerts as well as in some prominent operatic organization. Mr. Servin has been asked by several managers to accept operatic and concert engagements and he lost many opportunities recently to appear in public on account of his being unable to leave. It is as much of a loss to the public as to himself that he has not been able to sing more during the past year. Tucson is very fortunate to possess a vocal teacher of such distinction, but we believe he should be in a wider field.

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Elias Hecht left for Boston on Sunday, September 7th. While there he will visit friends and will meet musical people of prominence. He will also look for certain compositions for the Chamber Music Society of San Francisco. He has been extended an invitation by Mrs. Coolidge to attend the famous Pittsfield Chamber Music Festival, a distinct honor, as but few invitations are issued to these national events. The entire Chamber Music Society was invited, but the other members could not leave on account of the impending symphony orchestra rehearsals. Mr. Hecht will be back by October 7th. While in Pittsfield Mr. Hecht will review the Chamber Music Festival for this paper. Mr. Hecht kindly accepting this special appointment by the Pacific Coast Musical Review.

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Birmingham Age—Miss Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

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Charleston News-Courier—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

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Akron (Ohio) Press—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

State Register, Springfield, Ill., May 22—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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"Do re mi" Theory Exploded

By EFFA ELLIS PERFIELD

(From the Music News, Chicago, July 4th, 1919)

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Using the "sol fa" syllables is unpedagogical. Such use violates a fundamental principle of education. It is equivalent to teaching one thing in order to teach another. This is bad pedagogy.

The syllable names are meant to be guides or aids. A guide, in order to be of service, must be a stepping stone and assistance to the thing that is to be developed.

A guide must not be more difficult to learn, or be brought more to the foreground, than the thing it is to lead up to and aid in establishing. One thing should not be used as a guide in developing another unless the thing so used is itself of value. Two or more distinct things may be taught at the same time, each reacting and re-enforcing the other. For instance, note values may be taught in connection with rhythm, balance, phrasing, sequence, melodic progressions and tonality. Each of the above may be emphasized and strengthened because of its association with one or more of the others. But in the case of the "sol fa" syllables, as a means of singing the tones which they name, we find them difficult and burdensome to apply.

The "sol fa" syllables are articulate sounds. Tones are inarticulate sounds. To use an articulate sound for the sake of expressing or recognizing an inarticulate sound is to master a more difficult sound in order to express the simplest of all sounds—tones. Furthermore, the "sol fa" syllables have no value for themselves alone. At best they are only means to an end. None of the most ardent advocates of the use of the "sol fa" syllables claims more than this for them—"means to an end." Here is an instance in which the "means" do not work toward the "end," but actually and positively thwart that end—facile and free expression. How can conscious thinking in articulate names simplify and facilitate natural and free expression in inarticulate sounds?

We ask the skilled singer of "do re mi" to test the following exercise, then tell us which is the easier to sing, the bugle tones with or without the syllables.

Exercise: Sing "loo" to any lively bugle call you may know or improvise. Repeat and apply the "do re mi sol" correctly to the same tones. What is the result? The mind and tongue did not respond rapidly enough to connect the syllables with the tones. The bugle with its flowing chord tones is easily sung. More feeling can be expressed without the syllables because only tone is heard—there are no syllables to occupy the mind and detract from the music. Really and earnestly we must say with all the sincerity we can command that it is incumbent upon the advocate of the "sol fa" system to answer and refute this use of the articulate and conscious in facilitating the inarticulate subconscious expression.

Often the principle of the articulate sounds, "sol fa" syllables, is used when the names are not used at all. This is possible even though the singer did not know the "sol fa" syllables and how to apply them. This is the case in all instances where the beginner's training is based on tones considered as interval distances, and as individual problems that must be mastered through, or by reason of, the beginner's ability to recall the successive tones of a melody as tones of the scale previously memorized. In instances of this kind the mental effort and the quality of effort are the same, or practically the same, as though the syllable names were used. Consequently to merely eliminate the "sol fa" syllables and still rely on the scale and interval system does not bring us into the feeling for tones as they lie in melody and harmony, and without this feeling there can be no real musical stimulus, and without musical stimulus there can be no natural and accurate recalling of tones. The basis of all correct singing, either sight singing, singing from memory, or singing by imitation, or part singing is the feeling for a progression of tones growing out of the fundamental tone of the chords. All musical capacity is based on this fundamental feeling.

The individual experienced in the feeling for tones in chords and in the feeling for chord progressions is equipped to master any problem of pitch relations and to master it musically. Thus equipped, in singing the tones of the melody, each succeeding tone is sure to come into the mind as the result of the stimulus of the tones already sung. The two distinct elements of stimulus for singing tones of a melody are: key feeling through chords, and feeling for the tonal order of the particular composition.

Is it not apparent that training the immature mind to think of a tone through associating it with an individual name trains the beginner to depend upon the name association as a mental suggestion rather than upon the musical factors of chord feeling and melody feeling? In one case the association is purely mental, to develop later into musical feeling—a dual and indirect process. In the other case the association is entirely musical from the beginning—a single process of feeling—direct, immediate and responsive.

Why use "do re mi" names for a thing which the singer can best learn and do by the true feeling of tones? Would it not seem that it is only cumbering and overburdening the student with methods and processes which have no value of themselves—which make simple processes difficult and which, if used after these processes are fully established, only add elaboration and additional material to processes which are more simple without?

Why master the simple through the complex?

Why reach the obvious through the complicated?

Why reach the immediate through the remote?

Why use the obscure for the distinct?

Why use the unpleasant for the agreeable?

Why reach the harmonious through the inharmonious?

Using syllable names is unpedagogical. It is unpedagogical because—

The guide is more burdensome than the thing it teaches.

The guide requires more thought than the thing it teaches;

The guide itself is of no value.

The guide is not fundamental because it is not final.

The guide is based on reasoning instead of feeling.

The guide is uninteresting.

The guide lacks clearness and is too easily misused.

The guide lacks definiteness.

The guide is insecure.

The guide equires too much drill.

Instead of learning to sing names for music, let us spend out time singing music. Let us eliminate in the beginning all that must be thrown aside at the end. All music study should begin and end with music.

P. A. R. DOW GIVES TEN EVENTS IN SIX WEEKS

From May 11th Until June 27th Well Known and Energetic Choral Director and Vocal Teacher is Kept Continually Busy

Between Sunday afternoon, May 11th, and Friday evening, June 27th, a period of a little over six weeks, Percy A. R. Dow, the energetic and capable choral director and vocal teacher, gave not less than ten programs, breaking a record in this vicinity for giving the most events in the shortest period, and all of them affairs of decided musical merit. These ten events, and the respective programs were as follows:

University of California Greek Theatre, Half-hour of Music, Sunday Afternoon, May 11th, Cecilia Choral Clubs of Oakland and Stockton, Percy A. R. Dow, Director, assisted by Mrs. Bess Smith-Ziegler, pianist, Frank Thornton Smith, baritone, Benjamin S. Moore, Miss Mary A. Fuller, accompanists, and soloists from the Club. Program—St. John's Eve (Chaminade), Mrs. W. V. Cassidy and Chorus; (a) If My Songs Had Airy Pinions (Hahn), (b) We'll Touch the Strings to Music (Paladilhe), (Miss Mary A. Fuller at the piano); Piano: (a) Pastorale Variée (Mozart), (b) Waltz Caprice (Strauss-Tausig), (c) Minuet (Paderewski), Mrs. Bess Smith-Ziegler; On the Lake of Tram (Thieroa), Frank T. Smith and Chorus; The Gypsies (Brahms-Shelley); Songs:—(a) I Attempt from Love's Sickness to Fly (Purcell), (b) Mother o' Mine (Tours), (c) Roadways (Densmore), Frank T. Smith; God of all Nature (arr. 5th Sym.) (Tschalkowsky), Mrs. Florence R. Brown and Cecilia.

An Hour of Song, in which Percy A. R. Dow presented his pupil, Mrs. Isabelle Clyde Engle, soprano, assisted by Waldemar Lind, violin, and Miss Vivian Edwards at the piano, at the Berkeley Piano Club House, on Sunday afternoon, May 18th. Program:—Qual farfelletta (Partenope) (Handel), Mignonette (Wekerlin), Una voce poco fa (Barber of Seville) (Rossini); Violin—Caprice Viennois (Kreisler), Evening Song (Schumann), Waldemar Lind; In son Titania (Mignon) (A. Thomas), Ave Maria (Cherubini), Good Bye to Summer (Tosti), Spring (Weill), Violin Obligatos, Mr. Lind; The Danza (Chadwick), Boat Song (Ware), Will o' the Wisp (Spross).

An afternoon of song given by Miss Ruth Elizabeth Harsha, pupil of Percy A. R. Dow, assisted by Miss Dorah Deely Karp, Miss Vivian Edwards, at the piano, 2425 Le Conte avenue, Berkeley, Sunday, May 25th. Program:—O Had I Jubal's Lyre (Joshua) (Handel), Angels Ever Bright and Fair (Handel), Jeune Fillette (Old French); Harp—My Heart at Thy Sweet Voice (St. Saens), Dance of the Gnomes (Rogers), Miss Dorah Dooley; Un Bel Di (Butterfly) (Puccini), O Columba (I Pagliacci) (Leoncavallo); Mignonette (Wekerlin), The Swan (Saint-Saens), Spring (Mendelssohn), (Harp accompaniments, Miss Dooley); Sunlight Waltz (Ware).

Second concert, fourth season, The Schubert Club, Sacramento, assisted by Mrs. M. E. Blanchard, mezzo contralto, and soloists from the Club, Percy A. R. Dow, Director, Mrs. Elliott W. MacSwain, at the piano, Tuesday Club House, Sacramento, Tuesday evening, June 10th. Program—Nature's Adoration (Beethoven), He Watching Over Israel (from Elijah) (Mendelssohn); Dance Songs—When Twilight Weaves (Minuet in G) (Beethoven), Mrs. Maude Redmond Torrey, Miss Frances Peters, Mrs. J. Hayes Fisher and Women's Chorus; Happy Day (Country Dance from Robin Hood) (De Koven); La Colomba (The Dove) (Folk song of Tuscany), Psyche (Paladilhe), By the Waters of Minnetonka (Lieurance), Love Came in at the Door (Liebling), Mrs. M. E. Blanchard; A Song of the Sea (Stebbins), Moonlight (Fanning) Daybreak (Fanning); Songs of the South—Deep River (Negro Spiritual) (Arr. by Fisher), Swing Low, Sweet Chariot (Negro Spiritual) (Arr. by Harris) 'Vira (Humorous) (Riker); To a Goldenrod (MacDowell), Songs My Mother Taught Me (Dvorak), Little Blue Pigeon (Hadley), Wake Up! (Phillips), Mrs. M. E. Blanchard; Gallia (Motette for soprano solo and chorus) (Gounod), Mrs. William A. Friend and Schubert Club.

University of California, Greek Theatre, Half-hour of Music, Sunday afternoon, June 15th, The Schubert Club, Sacramento, Percy A. R. Dow, Director, assisted by Miss Irma L. Shinn, soprano, Andrew Jovovich, baritone, Mrs. Elliott W. MacSwain, pianist. Program—Nature's Adoration (Beethoven), He Watching Over Israel (Elijah) (Mendelssohn); When Twilight Weaves (Minuet in G) (Beethoven), Mesdames Torrey, Peters, Fisher and Women's Chorus; Songs, Selected—Jewel Song (Faust) (Gounod), Miss Irma L. Shinn; Song of the Sea (Stebbins); Moonlight (Fanning), Daybreak

(Fanning); Deep River (Traditional—Fisher), Vira (Riker); Songs: Prologue (I Pagliacci) (Leoncavallo), Serbian National Hymn, Andrew Jovovich; Gallia (Motette) (Gounod), Miss Wm. A. Friend and The Schubert Club.

Fourth concert of the third season of the Cecilia Choral Club, fifty women's voices, directed by Percy A. R. Dow, assisted by Mrs. Laura L. Olmstead, violin, Miss Mary A. Fuller, accompanist, and soloists from the Club, Hotel Stockton Ballroom, Stockton, Tuesday evening, June 17th. Program:—The Miller's Wooing (Fanning), Miss Hazel Colt and Chorus; Murmuring Zephyrs (Jensen), If My Songs Had Airy Pinions (Hahn); violin—Polonaise (Vieuxtemps), Mrs. L. J. Olmstead; Evening Prayer in Brittany (Chaminade), Mrs. F. W. Allan, Miss Gale and the Cecilia; The Nymph of the Wood (Delibes); A Message (Tschalkowsky), We'll Touch the Strings to Music (Paladilhe); violin—Romanza from Second Concerto (Wieniawski), Mrs. Olmstead; God of All Nature (5th Symphony) (Tschalkowsky), Mrs. Bess Smith Ziegler and Cecilia.

Fourth concert of the third season of the Cecilia Choral Club, fifty women's voices, Percy A. R. Dow, director, assisted by Edgar Thorps, accompanist, James Edwin Ziegler, baritone, and soloists from the club, United Presbyterian Church, Oakland, Thursday evening, June 19th. Program:—Glide on Swiftly (Delibes), Amaryllis (Gavotte) (XIV Century), (Solo-Chorus) Mesdames Gunn, White, Hecox, Sheridan, MacPherson and Newcomb; If My Songs Had Airy Pinions (Hahn), Serenade (Schubert); Songs—I Attempt From Love Sickness to Fly (Purcell), Bergere, legere (Wekerlin), In Arcady by Moonlight (Brancome), Tommy, Lad! (Margeton), James Edwin Ziegler; Berceuse (Karganoff); Sands of Dee (Clay), Echo solo—Mrs. H. S. Engle; On the Lake (Thierot), Mr. Ziegler and Chorus; The Dancing Doll (Poldini), Solos, Mrs. Edith T. Pittock and Mrs. Florence R. Brown; Three Kipling Songs—The Gypsy Trail, Alone Upon the House-tops (from Plain Tales of the Hills) (Galloway), Danny Deever (Barrack Room Ballads) (Damschroch), Mr. Ziegler; Nymphs and Fauns (Bemberg), The Cecilia.

An Evening of Song, given by Mrs. Venice Estelle Tobin, soprano, and Miss Sadie de Esta Phillips, soprano, pupils of Percy A. R. Dow, assisted by Miss George Y. Dawson, 'cello, Miss Mary Amella Fuller, piano, at Hotel Stockton Ballroom, Stockton, Monday evening, June 23rd. Program:—Staccato Polka (Muider), Qui la voce (I Puritani) (Bellini), Miss Sadie Phillips; 'Cello—Evening Star (Tannhauser) (Wagner), Taran-telle (Squire), Miss George Y. Dawson; The Skylark (Minuet) (Old English), Somewhere (Minuet) (Margaret Lang), The Danza (Chadwick), Mrs. Vernice Tobin; 'Cello:—La Cinquantaine (Gabriel-Marie), Miss Dawson; Songs My Mother Taught Me (Dvorak), A Maid Sings Light (MacDowell), Villanelle (Dell Aquia); To son Titania (Mignon Polonaise) (A. Thomas), Mrs. Tobin; Then You'll Remember Me (Bohemian Girl) (Balfé), Flower of the Alps (Folk Song) (Arr. Wekerlin), Miss Phillips; 'Cello—Melody (Massenet), Miss Dawson; The Skylark (Gretschinoff), Psyche (Paladilhe), April Morn (Batten), Mrs. Tobin.

An Evening of Song, at which Percy A. R. Dow presented his pupil, Mrs. Florence Davidson Turpen, soprano, with Miss Zell Favel Clark at the piano, and Miss Alma Rother, assisting artist, at the Philomathean Clubhouse, Stockton, on Friday evening, June 27th. This program was given: Caprice Polka (Albites), Come, For Thy Love Doth Wait (Minuet from Semiramis) (Gluck), O Columba (I Pagliacci) (Leoncavallo), L'Oiselet (Chopin); (a) La Pedadora (Habanera) (Costa), (b) Rhapsodie, Hongroise No. 12 (Liszt), Miss Alma H. Rother; Ombra leggiera (Shadow Dance—Dinora) (Meyerbeer), Thomas Moore Songs—The Young Rose, The Golden Maze, The Summer Webs, (Composed by Zell Favel Clark), Mrs. Turpen; (a) Romance (Liszt-Mansfeldt), (b) Polichinelle (The Clown) (Rachmaninoff), Miss Ilma H. Hother; Songs of India (Rimsky-Korsakow), Lullabye (Cyril Scott), Five Little White Heads (Bischoff), Chanson Provençal (Dell Aquia).

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The city organist, Edwin H. Lemare, having gone away for a brief vacation, the organ recital Sunday evening at the Exposition Auditorium will be given by Wallace A. Sabin, an expert on the big instrument. Mr. Sabin as the official organist of the Panama-Pacific International Exposition was a star performer on this great organ during the Exposition year, when it was installed in Festival Hall, before being set up in the Auditorium. His selections for Sunday evening, beginning at 8:30 o'clock, are: Sonata No. 5 (Mendelssohn); Song of Sorrow (Nevin); Intermezzo "St. Patrick at Tara" (Sabin); Marche Funebre et Chant Seraphique (Gull-mant); Andante with variations (Lemmens); Finlandia (Sibelius).

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VOL. XXXVI. No. 25

SAN FRANCISCO, SATURDAY, SEPTEMBER 20, 1919.

PRICE 10 CENTS

FIRST HUMBOLDT MUSIC FESTIVAL IN EUREKA

Rialto Theatre Packed to Capacity With Enthusiastic Music Lovers Who Give Numerous Ovations—Eureka Choral Union Under Direction of L. B. Cain Responsible for Great Event—Foundation for Other California Music Festivals

Eureka, Cal., September 13, 1919.
Thanks to the personal energy of Prof. L. B. Cain and the hearty cooperation of the Eureka Choral Union, the First Humboldt Music Festival was given in Eureka on Tuesday and Wednesday, September 9th and 10th, at the Rialto Theatre in the presence of great audiences that packed the auditorium on the occasion of everyone of the three events comprising the two day festival. The object of these Humboldt Music Festivals is to promote and advance musical and educational interests, to attract and expand talent, to encourage the formation of musical societies, to inculcate a desire for the best in music and to develop an ethical spirit in community song and community worship. The officers of this festival organization are: President, Robert A. Bugbee; Vice President, Dr. F. A. Cooper; Secretary, Mrs. Arthur M. Smith; Executive Committee—A. N. Jewett, E. N. Fokes, Mrs. Ida G. Pierce, Dr. T. L. Loofturrow, Gordon Stuart. The following programs were prepared and interpreted on this occasion:

First program—Tuesday evening, September 9th, at 8:15 p. m.—Madame Stella Jelica, Coloratura, Soprano; Gertrude Ross, Composer-Pianist, Solo Accompanist; Mrs. G. A. Dungan, Mezzo Soprano; Eureka High School Girls' Glee Club, Dr. J. H. Molineux at the Piano; Semi-Choir Ladies' Voices; Mr. Ralph J. de Golier, Choral Accompanist; The Eureka Choral Union, Llewellyn B. Cain, Conductor.

Program—Choral Union, Glee Club and Audience (standing)—My Country, 'Tis of Thee, Onward Christian Soldiers; Chorus: California, the Land of My Dreams—Contributed to the Choral Union by Mrs. Mattie B. Tenney, Mrs. Dungan (Soloist); Aria, Caro Nome (Rigoletto) (Verdi), Mme. Jelica; Moonlit Meadows (Czibulka), Glee Club; Chorus, Battle Hymn of the Republic (Julia Ward Howe), Choral Union; Piano (a) Mystere (Grieg), (b) Ride of the Cowboy (Gertrude Ross), Gertrude Ross; Chorus, (a) My Bonnie (Anan), (b) America The Beautiful (Will C. Macfarlane), Choral Union; Songs, (a) Chanson Indoue (Korsakow), (b) L'oiseau bleu (Dalcroze), (c) To a Messenger (La Forge), (d) La Partida (Alvarez), Mme. Jelica; Duet and Chorus, Beauteous Night (Tales of Hoffman) (Offenbach), Semi-Choir and Choral Union; Selection, Patience (Sullivan), Glee Club; Chorus, Lovely Appear (Redemption) (Gounod), Mrs. Dungan (Soloist); Chorus (a) Annie Laurie (Scotch Air), (b) Old Black Joe (Stephen Foster), Choral Union; Soprano Solo and Chorus, Inflammatus est (Stabat Mater) (Rossini), Mme. Jelica and Choral Union.

Second concert—Wednesday afternoon, September 10th, at 2:15 p. m.—Madame Sofia N. Neustadt, Lyric Mezzo-Soprano; Gertrude Ross, Composer-Pianist; Lawrence Strauss, Operatic Tenor; Etta Flowers Brest, Frank B. Flowers, Cornet Virtuoso's; High School Girls' Glee Club, Dr. J. H. Molineux at the Piano; Ralph J. de Golier, Choral Accompanist; Llewellyn B. Cain, Conductor.

Program—Selection, Faust (Gounod-Caerle), Glee Club; Aria from La Tosca (Puccini), Mr. Strauss; Songs, French Composers (a) Ici-bas Tous les Lilacs Meurant (Ch. Lefebvre), (b) Depuis le Jour (from Louise) (G. Charpentier), Mme. Neustadt; Duet (a) Cheerfulness, Rondo (Gumbert), (b) The Donkey Bray (Fabiani), Mrs. Brest and Mr. Flowers; Selection, Beautiful Blue Danube (Strauss), Glee Club; Song, Russian and English Composers, (a) The Isle (Sergei Rachmaninoff), (b) Over the Steppe (A. T. Gretchaninoff), (c) Spring (G. Henschel), Mme. Neustadt; Songs, French Composers, (a) Farewell at Morn

(Passard), (b) 'Tis Snowing (Bemberg), (c) The Bouquet of Rosemary (Old French), (d) Lassies, Remember! (Old French), Mr. Strauss; Address: Subject, Musical Outlook for California's Future; Music the Need of the Hour, Mme. Neustadt, State President Music Teachers' Association and State Chairman for Festivals for the Federation of Music Clubs, Cal. Songs: American Composers, (a) Do Not Go, My Love (Richard Hageman), (b) Charming Chilee (Edward German), (c) The Stairway (Winter Watts), (d) The Pipes of Gordon's Men (William Hammond), Mr. Strauss; Selection, Il Trovatore (Verdi-Remick), Glee Club.



MADAME STELLA JELICA
The Delightful Coloratura Soprano Who Received a Great Ovation at the Humboldt Music Festival, Last Week

Third Concert—Wednesday evening, September 10th, at 8:15 p. m.—Madame Anna Ruzena Sprotte, Contra-Alto; Madame Sofia N. Neustadt, Lyric Mezzo-Soprano; Gertrude Ross, Solo Accompanist; Semi-Choir Ladies' Voices—Eureka Choral Union; High School Girls' Glee Club, Dr. J. H. Molineux at the Piano; Ralph J. de Golier, Choral Accompanist; Llewellyn B. Cain, Conductor.

Program—Chorus, America The Beautiful (Will C. Macfarlane), Choral Union; Aria, Ah, Mon Fils (Meyerbeer), Mme. Sprotte; Selection, Faust (Gounod-Caerle), Glee Club; Trio, Lift Thine Eyes (Elijah) (Mendelssohn), Semi-Choir; Songs, American Composers—(a) The Magic Rosary (Alex. MacFayden), (b) The Cares of Yesterday (J. W. Metcalf), (c) The Summer Wind (J. W. Bischoff), Mme. Neustadt; Chorus, (a) Sweet Genevieve (Shattuck), (b) Kerry Dance (Molloy), Choral Union; (a) Sunset in the Desert (Gertrude Ross), (c) Night in the Desert (Gertrude Ross), (c) Dawn

(Continued on Page 6, Column 1)

GODOWSKY COMPOSES WALTZES IN SEATTLE

To Be Titled With American Names—Walter Anthony Greatly Impressed With Their Musical and Melodic Value—May Be Called Waltzes of Scene and Sentiment—Great Popularity Predicted—Sousa to Visit Seattle

By WALTER ANTHONY

Seattle, September 7, 1919.
Nothing of sufficient importance having happened to excite a letter, nothing has been written since I told you of Godowsky's singular experience in Seattle where his Master Classes have been, so to speak, attended by folk from every place but here. Exceptions to this are but three.

Well, Leopold Godowsky has left for San Diego after having done Seattle a signal honor. While here, that is to say, between the dates August 7th and September 3rd, he composed a sheaf of twenty waltzes, some of them exquisite, some of them exotic, some of them a la Strauss, some of them a la Chopin, some

Vienna, "whose yesterday's look back with a smile." Many times he found his muse coquetting in the Orient, and once in that Africa from whence came the progenitors of the originators of Jazz. Indeed he even visited Broadway and has written a waltz that ought to appeal to Al Jolson, it is so full of "raggy" sentiment. Another he has called "An American Idyl," and it confronts the hearer with harmonies such as Burleigh finds for his "Negro Spirituals" and melody such as Dvorak recommended to the attention of American composers who want American material for their musical motivation. This "American idyl" likewise presents something deeper than negro sentimentality and rag-time rhythm. It has a touch of the spirit that Nevin found once in awhile—a simplicity of means and a richness of emotion. It is, you may well believe, a real gem and though mixed in matter, is held together with an idiom that is as clearly Godowsky's as Dvorak's is his own in the Adagio of the "New World" Symphony. There is more of Strauss than of Chopin in most of the "serviceable" waltzes in this budget, while technically they are all of the master school of Godowsky, and if some of them do not become as popular as their apparent simplicity would seem to warrant, it will be because the simplicity is only apparent. Godowsky has made no effort to write "down" to his interpreters. Indeed the two that will appeal, I believe, with most popular force—at least to recital audiences—will be found too tricky for general and widespread performance. I refer to an adorable "Coo-koo" waltz suggested by a clock in the furnished house that Godowsky was otherwise lucky enough to find in this over-full city. The other is a "Music Box" waltz with dizzy technical effects far up the keyboard where the strings are shortest. But there are two waltzes that you will surely hear within a month of their publication. They would make the fortune of a comic opera. They are of Vienna and are absolutely irresistible in melodic swing and piquant busy harmonization.

The date of our first symphony concert has been set and John Spargur believes he can promise Seattle an excellent band in spite of the competition for instrumentalists. The opening date is October 7th and Meany Hall, on the campus of the State of Washington University, is the place. General satisfaction is being expressed over this site, as it will provide an auditorium acoustically fit for symphony which is more than can be said of the hall in which last season's concerts were given.

We are to have Sousa's band here pretty soon, thanks to the managerial energies of Mrs. John Spargur, wife of the orchestra's director. She is also going to bring Maud Powell to us, and that is sufficient to stamp Mrs. Spargur as a benefactor of the town.

Returning to Mr. Godowsky, for a moment. From what he tells me I gather he is going to be a busy virtuoso for some time to come. He is on his way to his Southern California home, having left here last week on the Queen. He goes East to open his concert tour in Minneapolis on October 17th. This tour will include the Northwest and Canada. On December 10th he leaves for London where his bookings begin about December 20th. After his English tour he goes to Holland for a brief series of recitals and then back to New York to open his tour on February 10th. He will include in his repertoire some of the waltzes he was inspired to write in Seattle.

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Pacific Coast Musical Review

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EIGHTEENTH YEAR

TWO MILLION DOLLAR ART TEMPLE

The Pacific Coast Musical Review is pleased to note that those in charge of the plans for a two million dollar temple of music and fine arts are proceeding along the right lines at last. This paper was compelled to oppose the joint municipal and private arrangement that was to give us a municipal opera house. In the first place we never could see how politics and music could ever be mixed properly, and in the second place the plans laid out for that structure practically prohibited the renting of the opera house for artistic purposes inasmuch as the guarantors were entitled to reserve their seats to within twenty-four hours of a performance, without paying for them.

Now, however, we have a plan that can not help but succeed, and the eventual structure will prove even more magnificent than the opera house contemplated a few years ago. As we understand the project at present it is a direct result of the Musical Association's need for a symphony hall. It is as if it were an expansion of that idea, and the Musical Association of San Francisco, which maintains and makes possible the symphony concerts under the matchless direction of Alfred Hertz, is the main sponsor for this new movement, the University of California having been brought in to give the entire plan an official endorsement.

Instead of being merely an opera house, the edifice will be a Temple of Fine Arts. It will contain an opera house, symphony hall and chamber music hall. So far nothing definite has been decided as to whether there will be both a symphony hall and opera house auditorium or only one auditorium to serve for both purposes. Neither has it as yet been definitely decided what the balance of the building is to be used for. The announcement that studios will be for rent in it was premature and such a purpose was never contemplated. Money for the enterprise is being rapidly subscribed and those in charge are confident that the plan will be ripe for final announcement presently. A large lot has been purchased opposite the city hall with a frontage of four streets, an ideal location for an opera house, particularly as one of the streets is Van Ness avenue. We may say that the Pacific Coast Musical Review is soon to realize another of its pet ideas, namely, the building of a real Temple of Music.

The committees appointed to formulate plans for organizing an association whose duty it shall be to build such a Temple of Fine Arts include the following prominent and capable gentlemen:

(Continued on Page 4, Column 3)

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By BRUNO DAVID USSHER

Los Angeles, September 13, 1919.

The film "The World and Its Woman" would scarcely interest music lovers but for the fact that Geraldine Farrar, one of our best paid movie stars, is shedding the lustre of her operatic fame over it. In fact, one may assume that even the ordinary movie-fan would think little of the film, but for the "headliner": Geraldine Farrar. The film is an adaptation of Thompson Buchanan's play, "Civilian Clothes," and was screened at the Goldwyn Studios here. It is not a very pretentious affair. It is the romance of a voice and perhaps this element has proved fascinating to Madame Farrar. In short, it is the story of a young American girl who receives a scholarship from a Russian prince. She leaves the Petrograd Conservatory a full-fledged diva and finally rescues the son of the old prince, who in earlier years despised her. This noble deed is made possible through the introduction of the Great War, followed by Bolshevism in Russia, into the plot. Some street scenes in Petrograd seem as if they were the "real thing." However, this is not to be a review of the film. It remains to be said that Geraldine Farrar does not measure up in this role to her screen records as "Joan the Woman" or "Carmen." In fact, she is disappointing, the whole conception of the part "Marcia" reminds one often of her wonderful "Carmen" interpretation. Also, there is a certain monotony and artificiality in her facial expression as well as in her gestures, notwithstanding some scenes of real beauty and deep appeal. In the early scenes her make-up does not suggest that of a young woman. There is a love scene in the picture in which Madame Farrar wears a head gear which one can describe only as "frightfulness in modistry." This monstrous head gear is visibly in the way of finding the lips of her lover, the prince, whose silk hat is almost in danger of being pushed off the princely brain pan. A painful and ludicrous scene at the same time, disappointing if created by an artist of such artistic refinement as Geraldine Farrar. Local concert goers had also the satisfaction of seeing Adolf Tandler screened in the same film. He presides over the scholarship contest and acts as conductor, cutting really a good figure. One cannot but think of a little note Liszt wrote to Anton Rubinstein when the latter sent another score to the Abbe with the request to criticize it. Liszt wrote: "No doubt, my dear Antonin, you are the greatest pianist among pianists, and it is equally certain that you are also the greatest composer among all the pianists." Madame Farrar undoubtedly is the greatest movie actress among prima donnas and we are glad to hear that she will appear here on the concert stage the second day of October.

The personnel of the Philharmonic Orchestra may be considered as practically complete, as the engagement of Sylvain Noack, as first concert master, has been announced definitely. Mr. Noack occupied the chair of second concert master with the Boston Symphony Orchestra. He is a Dutchman who established a splendid reputation for himself as soloist and chamber music player in Europe, as well as in Boston and New York. Among other orchestral notabilities to play in the Philharmonic Orchestra are the eminent English harpist, Edward Kastner; two Russian musicians of more than unusual abilities to join them are Ilya Bronson, cellist, one of the most prominent Klengel pupils and for the last five years solo-cellist under Damrosch, and Vladimir Drucker, formerly first trumpeter in Rachmaninoff's Orchestra. Mr. Rothwell, who is known to be very stirring with eulogies, in a letter to Mr. Strobridge, Assistant Manager of the Philharmonic, considering Drucker "the most remarkable trumpet player he had ever heard." Victor Geoffreon, first bass player, and Vincent Schipilliti, solo oboist, both from San Francisco, where they are rated highly for their fine musicianship, are on their way here. The coming of Samuel B. Bennett, first horn player, just arrived from San Francisco, created much satisfaction and the courtesy of Mr. Hertz in making this possible, has been duly appreciated. With Rothwell himself to arrive here September 26th, rehearsals for the opening concerts, October 24th and 25th, will be under way by the end of this month.

The Los Angeles Symphony Orchestra will make request concerts a feature of this season. The first concert is to take place November 21st. Mr. Tandler is still in New York. The new concert master, Alexander Saslavsky, is expected in a day or two.

Herbert Douglas, formerly secretary of Leopold Godowsky and for many years his pupil, has opened a studio here. He will teach and concertize.

Joseph Rosenfeld, violinist, Robert Alter, cellist, and May Macdonald Hope, pianist, encouraged by last year's successes, have definitely banded together as the Hope Rosenfeld Alter Trio. This trio has done remarkable work on behalf of modern composers and has gained thereby a large and grateful community of friends.

Henry Schoenfeld announces the completion of a sonata for cello and piano. This composition has an "Indian Romance" as middle movement, wherein origi-

nal Indian motives are used thematically. A "Concert Overture for Large Orchestra" is in its initial stages of the piano sketches. George Schoenfeld, harpsichordist and late "M. P." (not Member of Parliament but "Military Police," for George has come home from France recently) is busy building up several historical programs. While patrolling the Seine City he had had opportunity to pick up some very rare prints of French music of the XVIIIth and XVIIIth centuries, which he will play in his recitals this year.

The Zoellner Quartette has just signed a contract for ten concerts in Chicago during this season. The Zoellner's contributed greatly to the excellence of the past season in music here, as well as in the State and Canada. Los Angeles is happy in having these artists in her midst. The Zoellner's have acquainted us with a good many living composers while they are setting a standard in the interpretation of classic music.

Sonata. Matinee by Madame Lili Petschnikoff, Russian violinist, and Mrs. Ryder Vossart, pianist, are programmed to be given at Madame Petschnikoff's Hollywood home.

The Los Angeles Oratorio Society, under John Smallman, choral leader and baritone, has resumed rehearsals. The "Messiah" is to be sung during the Christmas week; in February we are to hear Coleridge-Taylor's "Iliathia's Wedding Feast," and shorter numbers, while the April Concert will be devoted to Mendelssohn's "Elijah." Mr. Smallman is a choral leader of distinct merit (Besides being a fine singer himself) so that the L. A. Oratorio Society may well be regarded as one of our best musical assets in the South.

SYMPHONY REHEARSALS WILL BEGIN MONDAY

Monday will be a red letter day in the affairs of the Musical Association of San Francisco, for it means the opening of rehearsals for the new season of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, as well as the beginning of the sale of season tickets for the public.

In anticipation of a vast demand for tickets, Secretary-manager A. W. Widenham has augmented his clerical force. A long line of ticket purchasers is expected at the office of the Musical Association in the Phelan Building at 9 o'clock Monday morning, when the sale opens. Season tickets will be sold for the twelve Friday symphony concerts, the twelve Sunday symphony concerts (repetitions) and the ten Sunday "popular" concerts.

Brahms, Debussy, Wagner and Gluck will be the composers represented on the glorious program which Alfred Hertz has contrived to open the new season of the San Francisco Symphony Orchestra on Friday afternoon, October 10th, in the Curran Theatre.

As an interpreter of Brahms, Hertz has few peers anywhere, and it is appropriate that he should program that composer's Second Symphony as the principal item of the opening concert, for this work was the feature of the initial program read by Hertz when he came here to take charge of the San Francisco Symphony Orchestra four years ago.

Wagner will be represented by his immortal Prelude and Love Death from "Tristan and Isolde." Debussy's "Petes," a composition of many orchestral difficulties, and perhaps the most characteristic exposition of the great French composer's later style, will be performed for the first time in San Francisco. Gluck's classical overture to "Iphigenia in Aulis" will be the remaining offering of the first program.

Following the usual custom, the Friday programs will be repeated on the Sunday afternoon immediately following, though at a popular scale of prices.

The feature of the second pair of symphonies, made up of works not hitherto offered by Hertz, will be Cesar Frank's noble Symphony in D minor. Ferruccio Busoni's Symphonic Suite, Opus 35, is to have its first San Francisco performances at these concerts. In fact, this will be the first of Busoni's orchestral works to be played in this city.

Following is the complete program to be played at the first pair of symphony concerts, announced for Friday afternoon, October 10th, and Sunday afternoon, October 12: Overture, "Iphigenia in Aulis" (Gluck); Symphony No. 2, D major, Opus. 73, Allegro non troppo, Adagio non troppo, Allegretto Grazioso (Quasi Andantino), Allegro con Spirito (Brahms); Petes (Debussy); Prelude and Love Death from "Tristan and Isolde" (Wagner).

Below is the program for the second pair of symphonies to be played on Friday afternoon, October 24th and Sunday afternoon, October 26th: Overture, "The Magic Flute" (Mozart); Symphonic Suite, Opus. 25, Prelude, Gavotte, Gigue, Slow Intermezzo, Alla breve (Allegro fugato) (Ferruccio Busoni); Symphony, 1 Minor, Lento—Allegro non troppo, Allegretto, Allegro non troppo (Cesar Franck). A most attractive list of novelties to be played at the "pop" series of concerts will be announced shortly by Conductor Hertz. The personnel of the orchestra will be given out in a few days.

Gossip About Musical People

Sir Henry Hymman will leave next Monday, September 23rd, on an extended trip to the East, visiting former class mates and friends among the musical celebrities. He will return by way of New Orleans on the Southern route. Sir Henry has received an invitation from Mrs. Elizabeth Coolidge to attend the Berkshire Chamber Music Festival in Pittsfield, Mass., during the latter part of this month. This invitation is quite an honor as the number must necessarily be limited on account of the big territory they are distributed in, the territory being the entire United States. The Pacific Coast Musical Review, and no doubt many other friends of Sir Henry, wish him a pleasant journey and safe return.

Miss Carolyn Alchin, a prominent Los Angeles harmony and piano teacher, member of the faculty of the University of Southern California, has been granted a leave of absence for one year and has come to San Francisco at the request of a number of teachers who wish to study her new system of harmony entitled Applied Harmony, which is published by a leading Eastern firm and has been cordially received by the profession and the public. Miss Alchin will, of course, not spend the entire year of her leave of absence in San Francisco, but will conform to the wishes of those who asked her to come by opening a studio and giving instruction for a limited time.

Miss Rosalie Housman, the successful California composer, who has been on a visit to this city during the summer and who intended to return East by the end of this month, was suddenly called back over a week ago and naturally had to change her plans concerning her visit here. Just before receiving the wire that asked for her immediate presence in New York, a number of her compositions were presented at the Greek Theatre by some of our most prominent soloists and the enthusiasm with which they were received proved their unquestionable merit. No doubt we will soon hear of additional triumphs scored by Miss Housman, as she expects to write and have published additional works during the season. Quite a number of the famous artists will sing her compositions during the season.

Gordon Erickson, leader of the Philharmonic Society and Sunday Evening Choir, the former consisting of 150 and the latter of 100 members, both of Chicago, has accepted an offer from the Community Service, and has recently arrived in San Francisco to resume his duties. The Community Service is very fortunate to secure a musician of national reputation for its San Francisco department and the city is very fortunate to have a choral leader of such distinction settle among us. There is need here for a big oratorio society and a festival chorus of trained voices and some one with energy and initiative is needed to organize, rehearse and conduct it. Mr. Erickson was here during the Exposition with the Sunday Evening Choir of Chicago and made an excellent impression at Festival Hall. We think he possesses the ability, enthusiasm and tenacity to finish anything he may begin and with the co-operation of the Community Service he certainly will be able to get all the vocal material. Then Mr. Erickson, in his capacity as member of the Community Service, does not need to teach singing, thus gaining the support of the vocal teachers and their students. Surely, Mr. Erickson has come to San Francisco at an opportune time.

Mme. Virginia Pierce Rovere, the well known soprano soloist and teacher, has resumed her studio work after an absence of several months, during which several of her students accompanied her to her country home to continue their sessions. She has been re-engaged as soloist at Old St. Mary's Paulist Church and is preparing for several concert appearances during the season.

Elizabeth Westgate has returned to her studio and home in Alameda after ten weeks spent at her cottage, "Lazycroft," in the Santa Cruz Mountains. Miss Westgate has resumed her work, her piano and organ class being very large, as it always is. At the First Presbyterian Church, where she is organist and director of music, she has taken up the work with the vested choir with renewed interest. During the season Miss Westgate will give a number of interesting studio musicales which have become famous in the bay communities, and this year they promise to be even more ambitious than before. Miss Westgate's constantly increasing artist students will contribute toward making these events noteworthy and enjoyable to both participants and guests. The younger teachers in Miss Westgate's class are all very busy, and the season promises to be most successful in every way. At the Merriman School in Oakland, where Miss Westgate has a large class of pupils, several musicales will be given this year.

Marie Partridge Price, the well known soprano soloist, gave a song recital in the Italian Room of the St. Francis Hotel last Thursday evening, September 18th, under the patronage of: Mrs. Eleanor Martin, Mrs. Harry B. Scott, Mrs. William Mayo Newhall, Mrs. Willard Drown, Mrs. Daniel C. Jackling, Mrs. George Ross, Mrs. George Cameron, Mrs. Joseph O. Tobin, Mrs. Thomas Eastland, Mrs. Marcus Koshland, Mrs. Mark Gerstle, Mrs. Robert Hays Smith, Mrs. A. B. Spreckels, Mrs. Ferdinand Thieriot, Mrs. Edgar Peixotto, Mrs. Frederick Pickering and Mrs. E. S. Heller. She was assisted by Uda Waldrop at the piano. A large audience was in attendance and the program was as follows: (a) Love Me or Not (Secchi), (b) Faithful Johannes (Reethoven), (c) Ask if Yon Damask Rose be Sweet (Handel), (d) Recitative and Aria from Agrippina (Handel); (a) From Monte Pincio (Grieg), (b) In the Boat (Grieg), (c) A Dream (Grieg); (a) The Rose Ilas

Charmed the Nightingale (Rimsky-Korsakov), (b) The Bride's Song (Rimsky-Korsakov), (c) Chanson Indoue (Rimsky-Korsakov), (d) Petites Roses (Cesek), (e) Chanson Norvegienne (Fauré); a) Lullaby (Cyril Scott), (b) Sleep Then, An Sleep (Branscombe), (c) Morning (Campbell Ross), (d) The Nightingale Has a Lyre of Gold (Whelpley), (e) Expectancy (La Forge). A detailed review of this event will appear in next week's issue of this paper.

M. Witmark & Sons, the famous publishing firm of New York, has issued invitations to the musical profession to visit their new studio exclusively for their concert, Chataqua and Lyceum Department, in Suite 901 Kohler & Chase Building, where Al. Browne and Miss Gloria Davis will be glad to welcome and serve their friends. We shall have more to say about this department next week.

Lambert Murphy and Merle Alcock will give fifteen recital programs in Arizona and California during their three weeks visit to the Coast.

Isadora Duncan Dancers are six pupils of the famous Duncan and were trained by her prior to her departure from this country. They are accompanied by George Copeland, the famous Chopin interpreter, and are under the direction of the well known London Charlton of New York City, one of America's most reliable managers of musical events.

Berkeley Musical Association have engaged as their artists for their tenth consecutive season of activity an extraordinary list, including Lambert Murphy and Merle Alcock in joint recital. Albert Spalding, the American violinist, Alfred Cortot, the famous French pianist, Sophie Braslau, the Metropolitan Opera Company's leading contralto and the Flonzaley Quartet.

Riccardo Stracciari, one of the greatest living baritones, will appear in San Francisco and Oakland.

Jascha Heifetz, the great violinistic genius, is enthusiastic about his California tour. It is expected that the Auditorium, which will house the Heifetz concerts,

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will be crowded for Manager Oppenheimer reports that he has never known such interest manifested in a visiting star, so long in advance. Heifetz will give but two concerts here, on February 8th and 15th.

Charles A. Baker, the well known accompanist, has been engaged to preside at the piano for the Murphy-Alcock recitals in the West.

The Cherniavskys advise Manager Oppenheimer that they are summering at present at the Banff National Park in Canada, preparing special programs for their coming American tour.

Madame Yvette Guilbert will return to America in October.

GRANT SAUNDERS TAKES A WHACK AT JAZZ

The following letter speaks for itself:

Mr. Alfred Metzger,
Editor Pacific Coast Musical Review,
San Francisco, California.

My dear Mr. Metzger:

Having read your recent article on the slang term "jazz," as applied to certain so-called music, and knowing the exact source from which it sprang, I feel, just as you do, that it should be thoroughly exposed, and I am supplying this information for that purpose.

"Jazz" is taken from "jazzbo," as applied to the sensuous renditions of a brothel house dance orchestra, where animal magnetism and hypnotism, in its most evil form, are exhibited in the "shimmie" and kindred dances. There, "Jazz'er up, bo!" is a phrase frequently used by the "devil" when he yelps to the leader of the house orchestra, for more or louder instrumental poison which the imp terms music.

Could "jazz" have a more vile or wicked origin? Certainly not, and yet we find quite a few people in the respectable walks of life, upholding this degrading stuff. Why, even the jackass would have a spasm, and perhaps lay down and die, if he thought the word was modeled after his character.

Kindest regards and best wishes to you.

Very truly yours,

GRANT SAUNDERS.

TWO MILLION DOLLAR ART TEMPLE

(Continued from Page 3, Column 1)

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GUY BATES POST IN THE MASQUERADER

By ALFRED METZGER

Although there is an excellent cast interpreting the remarkable performance of The Masquerader at the Curran Theatre this week, everyone's attention is concentrated upon the dual role of John Chilcote and John Lcder, essayed with unparalleled histrionic art by Guy Bates Post. Our readers have already been made familiar with the plot which deals with the private affairs of a prominent English aristocratic family, and specially with the fall from grace of John Chilcote, M. P., owing to a weakness for drugs, and his impersonation by his relative John Loder.

But of principal interest to the theatre goer is the realism and naturalness with which Mr. Post portrays these two characters so vitally at variance in their respective character delineations. Mr. Post is particularly clever and skillful in those scenes where an almost lightning-like change is required, such as in the garden scene, when one marvels at the rapidity of the change, being almost unable to tell the exact moment when the transformation from one character into another really takes place. In the most dramatic and passionate scenes, as well as in the tender love scenes, Mr. Post was equally convincing.

It is therefore quite surprising that, notwithstanding such impressive and admirable genius in the art of impersonation, the action should at times be somewhat marred by a rather indistinct enunciation. It is possible that Mr. Post intentionally wishes to imitate the indistinct enunciation of the English, but this can hardly be appropriate during the course of a dialogue or monologue when every word and sentiment should be understood with ease. At times Mr. Post hurries along his words with a heaviness of tongue that make them difficult to understand. Among the other members of the cast there is especially the Brock of Lionel Belmore, worthy of particular mention, as is also the natural Robbins of Ruby Gordon and the graceful Eve Chilcote of Alice John. But really the entire cast, as well as scenic equipment, is excellent and worthy of the highest commendation.

GERALDINE FARRAR TO SING OCTOBER FIFTH

Geraldine Farrar, "the Metropolitan's vision of loveliness," as James Gibbon Huneker, the eminent critic of the New York Times, puts it, will on Sunday afternoon, October 5th and at the Curran Theatre, open San Francisco's 1919-1920 concert season. Miss Farrar and Enrico Caruso are two singers who can invariably rely upon annual demonstrations at the end of each season at the Metropolitan. "Caruso made no speech at his farewell performances of the season," wrote the critic of the New York Herald, "but Miss Farrar made up for his modesty by making three." Huneker in his review said "Miss Farrar provoked unfeigned enthusiasm from the huge audience by her thrilling impersonation," and again "She was beautiful and in the best of voice." Of her most recent appearance in concert, April last, the Musical Courier of New York said: "Geraldine Farrar sang several groups of songs and numerous encores, accompanying herself in the latter. In her present vocal condition Miss Farrar should stick to the concert field, for her voice sounds 100 per cent better and her finished style and personality 'put over,' to use a common phrase, whatever she does with absolute surety. The audience called her back repeatedly."

With Miss Farrar will be a Concert Company, Mr. Ellis being particularly careful not to have them announced as Assisting Artists, consisting of Arthur Hackett, a remarkably good tenor, and Rosita Renard, a brilliant pianist.



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Theodor Leschetitzky
Pauline Lucca

Victor Maurel
Eugenie Mantelli
Nellie Melba
Heinrich Meyn
Ovide Musin
Arthur Nevin
Albert Niemann
Lillian Nordica
Rosa Olitzka
Leo Ornstein
Kathleen Parlow
Gertrude Peppercorn
Pol Plancon
Giacomo Puccini
Hugo Riesenfeld
Arthur Rubinstein
Morse Rummel
Sig. Russetano
Louis Saar

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Emil Sauer
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Emma Scalchi
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MUSIC FESTIVAL IN EUREKA

(Continued from Page 1, Column 2)

in the Desert (Gertrude Ross), Mme. Sprotte, (The Composer at the Piano); Berceuse (Jocelyn) (Godard), Glee Club; Chorus, Barcarolle (Tales of Hoffman) (Offenbach), Scml-choir; Songs, (a) Call of the Trail (Fay Foster), (b) The Little Silver Ring (Chaminade), (c) Song of the Robin Woman (from Shanewis) (Cadman), Mme. Sprotte; Chorus, Glee Club and Audience, Auld Lang Syne (Scotch Air).

Ladies' voices Eureka Choral Union—Mrs. D. P. Anderson, Jessie E. Ackerman, Katherine Beasley, Gladys Bugbee, Mrs. A. Conrad Berg, Mrs. P. Borup, Mrs. J. H. Ballard, Mary Berta, Gladys Bangs, Mrs. Robert Bonner, Mrs. Mel Christie, Mrs. L. T. Carr, Ruth E. Christie, Miss Lottie Clark, Mrs. L. B. Cain, Miss Elsie Devoy, Ola Putnam Dodge, Mrs. G. A. Dungan, Hazel Emont, Mrs. Chas. Elsner, Blanche Foss, Mrs. F. A. Foss, Mabel Frame, Mrs. G. M. Gregersen, Florence Gibbs, Gertrude Gibbs, Mrs. C. E. Gill, Mrs. G. D. Hutchins, Margaret Haughey, Mrs. B. C. Heckman, Mrs. C. E. Haley, Katherine Jewett, Janet Jewett, Mildred Jefferies, May E. Johnston, Evelyn Jewett, Katherine Johnson, Mrs. L. Kilburn, Mrs. H. W. Lewis, La Verne Meredith, Ruth Miksch, Miss Edith McGeorge, Miss Edna Moore, Bessie Marshall, Emily McCurdy, Mrs. J. Marsh, Ruth Macdonald, Dorothy Notley, Florence Notley, Mrs. N. M. Palmer, Mrs. Ida Pierce, Grace Robinson, Mrs. John Robinson, Dorothy Rushing, Lenore Reed, Louise Scott, Mrs. C. G. Sedgely, Bessie M. Smith, Mrs. F. L. Smith, Fannie L. Smith, Mrs. Mary Steinhauer, Alma Swanlund, Florence Swanlund, Mrs. Aaron Smith, Mrs. Arthur Smith, Mrs. Emma Sechler, Mrs. M. B. Tenney, Ione Tenney, Mrs. George Thompson, Ida Trott, Nellie Van Aalst, Miss C. Van Aalst, Anna B. Woodcock, Mrs. E. E. Williams, Mrs. J. G. Watson, Isabel Wister, Mrs. Herbert Wooden, Mrs. W. P. Ward, Grace Yuill, Sara R. Young, Frieda Zweigart.

Mens' voices Eureka Choral Union—D. P. Anderson, Robert A. Bugbee, M. E. Bruener, J. L. Barter, Dr. A. F. Cooper, Robert A. Crichton, George Coffin, C. W. Converse, Edward Davis, H. S. Davis, Fred Dorge, Charles Duck, C. F. Doane, E. N. Fokes, Herbert Farrar, J. A. Jacobsen, A. N. Jewett, Neil Hayden, Ralph Hayden, J. A. Maguire, S. E. McCurdy, J. R. Pederson, D. D. Peebles, E. Jerry Puckett, L. D. Robinson, A. M. Sedgely, Gordon Stuart, Hans Trollnes, Joseph P. Tracey, C. C. Turner, W. J. Thoresen, B. Thomas, Wm. J. Van Aalst, Ben Van Aalst, John Van Aalst, C. W. Widnes, J. G. Watson, Dr. T. L. Loofborrow.

Four distinguished California soloists were engaged for this event as follows: Mme. Sofia Neustadt, lyric mezzo soprano; Mme. Stella Jelica, coloratura soprano; Mme. Anna Sprotte, the great Bohemian contralto; Lawrence Strauss, tenor; Gertrude Ross, composer-pianist. Etta Flowers Brest and Frank B. Flowers, cornet virtuosos, represented Eureka in the array of fine soloists. The Eureka Choral Union, under the able direction of Prof. L. B. Cain, contributed the choral and ensemble numbers. The Eureka High School Girls Glee Club, Dr. J. H. Molineux at the piano, a semi-choir of ladies voices, Ralph J. de Gollier, choral accompanist, also carried away honors on this auspicious occasion. Mrs. G. A. Dungan, mezzo soprano, reflected great credit upon the artistic colony of Eureka by contributing some exquisite numbers to the program.

Mme. Stella Jelica was the principal vocal soloist of the opening concert, and received one of the biggest ovations ever given an artist in this community. Her success was so pronounced that she has been re-engaged for another concert. Mme. Jelica's repeated artistic triumphs will presently land her among the artists of national reputation. Gertrude Ross, as the piano soloist, also scored a brilliant triumph. The Humboldt Times of September had this to say of the first program:

Rev. Ogg, pastor of the First Congregational church of Eureka, addressed the audience in a most happy vein, commending the spirit which had made the occasion possible and paying a tribute to distinguished guests, past and present, who had visited Eureka, in the heart of the redwoods, both lovers of nature and lovers of music. The speaker expressed a fervent wish that the Eureka Choral Union would live to become a permanent organization, and presented Director Llewellyn B. Cain, who was received with hearty applause.

The perfect accord of both director and chorus was apparent in the open-

ing numbers in which the audience joined, but with the rendition of the second, with words written by Mrs. Mattie Tenney, their excellence of attack, the crescendos and sustained effects and the perfect unison of the voices at once compelled admiration. Madame Jelica's appearance in the Verdi aria was the signal for tremendous applause which became an ovation at the conclusion of the beautiful prima donna's rendition of Caro Nome. Her voice is wonderfully adapted to the most exacting requirements and the brilliant coloratura as pure and clear cut as bird song; sparkling like the facets of a jewel. The dainty bit with which she responded as an encore established her in the affections of her hearers, and personally she was a feast to the eye as well as the heart.

Gertrude Ross' piano accompaniment to the singer must have been of vast inspiration to her, so unobtrusive yet so thoroughly sustaining that it seemed indispensable to the whole exquisite perfection of the artists. The Girls' Glee Club in "Moonlight Meadows," made a highly creditable appearance, one that

a noble treatment of splendid text, came in for a demand for repetition of its tremendously effective rendition. Madame Jelica's French numbers were a delightful offering and her diction beyond criticism. One's admiration of her breath-control is boundless. The singer's third of the series, English, by La Forge, was a playful bit showing dramatic abilities of a high order. With her sparkling personality the audience would have remained indefinitely to listen, had she so chosen to will it so.

The semi-choir, in the charming number by Offenbach, and arranged for choral singing, brought the audience to its highest pitch of enthusiasm over the work of the chorus. The nuances were exquisitely taken and in sustained passages women's voices gave the effect of a great organ tone, so smoothly, and richly did they support the melody carried by basses and tenors. The Glee Club's next appearance brought them added praise. Their singing was especially pleasing for the unity and force of the attack and girlish voices rang out with sweetness that was in itself a tribute to their training. The chorus and

whelmed with congratulation upon last night's triumph.

The second concert also presented delightful features, among which were not the least the excellent vocal contributions of Mme. Sofia Neustadt and also an address by the same artist, who is President of the California Music Teachers' Association. The subject of this interesting and intelligent address was: Musical Outlook for California—Music the Need of the Hour. Gertrude Ross again aroused enthusiasm by reason of her artistry as accompanist and Lawrence Strauss scored a brilliant success as a refined artist whose delicacy of interpretation and musicianly intelligence combined to secure for him instant recognition.

The artists already mentioned who took part in the third and final concert included Mme. Sofia Neustadt and Gertrude Ross, who repeated their previous artistic successes. On this occasion the stellar attraction was Mme. Anna Sprotte, the distinguished Bohemian contralto, who received a great ovation and aroused prolonged enthusiasm and applause. The Humboldt Times said of her very justly:

Madame Sprotte's appearance in Meyerbeer's aria, "Oh, Mon Fils," revealed a voice of power, rich in sympathetic quality. The artist's excellent diction carried its message so eloquently to the listeners that they forgot that the aria was sung in a foreign tongue, and that the encore, "Songs My Mother Taught Me," in Madame Sprotte's native language, Bohemian, affected them similarly.

Madame Sprotte interpreted Gertrude Ross' songs in a manner which should place the composer in the foremost rank of American song writers, and the composer should feel blessed to hear her work presented by an artist of Madame Sprotte's powers. It would be difficult to imagine a finer concept or a more masterly handling than she gave the composer's thought in the group of songs of Sunset, Night and Dawn in the Desert.

The entire event was an unqualified success and another evidence that music festivals can be inaugurated in California with success provided the right people can be found to act as leaders of the movement. The Pacific Coast Musical Review trusts that San Francisco, Oakland, Berkeley and Alameda do not permit another Spring and Summer to come and go without a genuine music festival being given.

MRS. BIRMINGHAM'S SONG RECITAL

There is more than ordinary interest manifested in the forthcoming concert to be given by Mrs. Lillian Birmingham, assisted by Miss Alma Birmingham. Mrs. Birmingham's fine contralto voice is always eliciting hearty applause from large audiences whenever it is heard in concert. During the past season Mrs. Birmingham has not only been frequently heard in concert work, but her appearances in light opera and her conducting of Wolf-Ferrari's Inquisitive Women for the Federation of Musical Club added much to her already enviable reputation. As will be seen from the appended program the compositions are all of the foremost gems of vocal and pianistic musical literature and there can be no doubt as to the result from an artistic standpoint.

Miss Birmingham has scored a brilliant success as accompanist since locating in Chicago and at present she is regarded as one of the most prominent accompanists in that city by no less an authority than Fannie Bloomfield Zeisler. She is both an excellent accompanist and a refined pianist and her interpretations will no doubt be greatly enjoyed. The prices for tickets are \$1.50, \$1.00 and 75 cents and are for sale at the principal music houses, as well as the door of the hall on the evening of the concert. The complete program will be as follows:

Recitative and Aria, from Orpheé (Gluck), With a Painted Ribbon (Beechoven), The Wounded Birch (Gretchen-inoff), The Gypsy (Wolf), The Doll's Cradle Song (Moussorgsky), Don fatale (Verdi), Lillian Birmingham; Prelude—Suite Bergamasque (Debussy), Seven Preludes, Op. 8 (Heller), Prelude (Schutt), Alma Birmingham; Twilight Dreams (Sibella), Violets (Cornelius), Tes Yeux (Rabey), En Sourdine (Hahn), Trois Noisettes (Dupont), Carnaval (Fourdrain), Lillian Birmingham; Au Jardin (Balakirev), Nocturne, Op. 48, No. 1, Etude, Op. 10, No. 7 (Chopin); A Summer Night (Thomas), In Pillow Town (Keith-Elhiott), Supplication (La Forge), In Fountain Court (Russell), Good Night (Rubinstein), The Rose and the Nightingale (Fogel), Lillian Birmingham.



MISS ALMA BIRMINGHAM

The Accomplished Young Pianist-Accompanist Who Will Appear With Mrs. Lillian Birmingham at a Concert in Native Sons' Hall on Thursday Evening, September 25th

reflects admirably upon the young singers individually and collectively as well as their director, Dr. Molineux. The fresh girlish voices took the modulated portions with beautiful effect and the tempo was well sustained throughout.

The Choral Union's handling of the Battle Hymn of the Republic added new beauty to that famous war song of the Civil War which is receiving much attention from artist soloists lately. Gertrude Ross, composer-pianist, in her comprehensive presentation of her two compositions of opposite character, was a rare treat. Her numbers were full of interest and charm and her technique so satisfying and adequate that she secured from her audience that peerless tribute—almost breathless silence for an instant after the conclusion of her playing before a storm of applause. The composer's encore, "A Little Spanish Serenade," was of true flavor, reminiscent of Moszkowski's Spanish Dances, and might well be ranked of equal beauty and merit. The old college ditty, "My Bonnie," was well given, and "America the Beautiful,"

Mrs. Dungan in "Lovely Appear" from Gounod's oratorio, The Redemption, took up the tempo with spirit and careful attention to delicate shading. The solo by Mrs. Dungan was thoroughly artistic, while the support was equal to the added demands on the singers. Mr. Cain added his ringing voice to the thrilling climax with its pianissimo attack, crescendo, and diminishing again to pianissimo, and the thrill was communicated to the listeners.

"Année Laurie" and "Old Black Joe," with choral handling, afforded rich tonal possibilities impossible for a soloist and the well-beloved numbers were never heard to better advantage. The "Inflammatus" was a noble finale to a well balanced and splendid musical feast and Madame Jelica's smooth flute-like soprano soared above the chantlike theme of the chorus with enchanting ease and tone. The attack was flawless, and much of this sublime beauty of the number depended greatly upon that fact. Mr. Cain and his charming wife are being over-

HARRIET PASMORE'S CONCERT

Excellent Equipped and Thoroughly
Trained Artist Once More Delights
Large Audience of Music Lovers

By ALFRED METZGER

The spacious Native Sons Hall was practically crowded on Tuesday evening, September 16th, when Harriet Pasmore-Brooks, pianist, and H. B. Pasmore, accompanist, gave a vocal recital of exceptional artistic merit. The audience, which consisted in large part of some of San Francisco's most representative teachers and artists, was unanimous in its verdict concerning this event. It was beyond a doubt an exemplary concert in every way, efficiency and thoroughness being its main factors.

The program was presented in such a manner that the writer finds it inadequate to pick out any particular numbers as being interpreted better than others. Miss Pasmore proved so uniformly excellent that whatever she did was presented in a manner worthy of hearty endorsement and praise. Whether she sang a purely romantic composition, like the Rimsky-Korsakow numbers, or a dainty poetic gem, like some of the French songs, or a coloratura aria, like that from the Huguenots, all were equally well interpreted. Her contralto voice rich in timbre, flexible in quality, evenly balanced as to the various positions, and true as to intonation, seemed to adopt itself to every possible phase of vocal expression. Its versatility is astounding. Particularly surprising was the agility displayed by Miss Pasmore in her trills and runs. It was something worth remembering.

MRS. Z. W. POTTER'S SEASON

Energetic Oakland Manager Announces
Series of Events by Most Distinguished Artists

Mrs. Z. W. Potter, the enterprising manager, to whom Oakland is indebted for its musical bill of fare, announces a series of six important concerts, at the Auditorium Opera House, Oakland, under the auspices of the music section of the Oakland Teachers' Association. The opening concert will take place on Friday evening, October 31st, and will consist of a combination program to be presented by Lambert Murphy, the distinguished lyric tenor, and Merle Alcock, the splendid contralto.

The second concert will take place on Tuesday evening, January 20th, and will be given by Helen Stanley, the distinguished and brilliant American soprano. The third event of this course will be a symphony concert by the Minneapolis Symphony Orchestra, under the able direction of Emil Oberhoffer. The fourth concert will introduce the noted contralto, Sophie Braslau, and the fifth and final concert will be a truly extraordinary double attraction of Jacques Thibaud, violinist, and Alfred Cortot, pianist. Mrs. Potter also announces that John Hand, the new American tenor, comes to Oakland in a single concert early in 1920.

Mrs. Potter urges the subscribers to this series of brilliant events to call for their tickets at the earliest possible moment as she will be unable to hold seats later than September 30th.

A STRING QUARTET EVENING

The Ricalli String Quartet, consisting of Werner Callies, first violin; Siegfried Callies, second violin, Mrs. L. Callies, viola, and R. Callies, 'cello, gave a String Quartet Evening on Friday evening September 19th, when the following program was artistically presented:

String Quartette, D major (Litolff No. 18) (Mozart); Humoreske, (Op. 101, No. 7) (Dvorak), Violin Solo (Accompanied by two strings); Serenade, Op. 8, Trio, Violin, Viola and 'Cello (Beethoven); (a) To A Wild Rose (MacDowell), (b) Prelude (Chopin), 'Cello Solos (Accompanied by three strings); Pertuum Mobile, Op. 34 (Ries), Violin Solo (Accompanied by three strings); String Quartettes—Andante Cantabile (Tschalkowsky), An Indian Sunset, played first time, (Benkman), Molly on the Shore (Percy Grainger).

ADA CLEMENT PIANO SCHOOL

The Pacific Coast Musical Review is in receipt of the 1919-1920 prospectus of the Ada Clement Piano School, which contains considerable interesting information of which we take the following:

The Ada Clement Piano School was founded in 1917 by Miss Ada Clement, Miss Lillian Hodghead and Mrs. Nettie-mae Felder Clement.

The aim of the school is to provide its pupils with a serious musical education along aesthetic, theoretical and technical lines and to instill in them a true appreciation of the noble art of music.

The work of the school includes private piano instruction and class instruction. In the former the principles of technique, phrasing, tone production, pedaling, interpretation, sight reading and memorizing are covered, and in the latter, ear training, music history, sight singing, musical appreciation and the elements of harmony.

Two special features are the monthly criticism classes in which the pupils acquire experience in playing before each other and members of the faculty, and the monthly half-hour concert given for the pupils and their parents to teach the art of listening.

A complete musical education demands a knowledge of all of these subjects and we would urge the necessity of regular class attendance.

The school is one of the guarantors of the San Francisco Symphony Orchestra feeling that it is educating the symphony audiences of the future.

Miss Ada Clement the director of the school, has attained an honorable position in her profession as pianist and teacher and her work in both these lines has received the endorsement of Harold Bauer, Oscar Weil, Josef Lhevinne and Leopold Godowsky with all of whom she has studied. She has appeared as soloist with the San Francisco Symphony Orchestra, in many other concerts and is a gifted ensemble player. Her pupils have been equally successful as teachers and performers.

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GERALDINE FARRAR

The Famous Prima Donna Soprano Who Will Open the San Francisco Concert Season at the Curran Theatre, Sunday Afternoon, October 5th.

Mrs. Suzanne Pasmore-Brooks also distinguished herself with her unquestionable refinement of musicianship. Her group of three Chopin compositions was interpreted in a manner that displayed poetic instinct as well as limpidity of technic. The Prelude was redolent with the essence of romanticism, while the waltz in E minor lilted with the grace of rhythmic undulation. Indeed Mrs. Brooks, thanks to her skill in phrasing and digital dexterity, aroused that admiration of her hearers to a degree where applause became enthusiastic.

Mr. Pasmore accompanied Miss Pasmore, who is a pupil of whom he may surely be very proud, in her first group of songs and revealed himself as that musician which he unquestionably is. The entire program presented on this occasion was as follows: J'ai pleuré en rêve, A des oiseaux (Hue), The Rose Enslaves the Nightingale (Rimsky-Korsakow), Where Cowslips Grow (H. B. Pasmore), Aria—No, No, No, No, No, No, from the Huguenots (Meyerbeer); Lungi dal caro bene, Mammy's Song (Harriet Ware), Fleurs de paravent Fourdrain, I Am Thy Harp (Woodman), Le Rossignol (Delibes); Piano Solos—Fantasie Impromptu, Op. 66, Prelude, Op. 28, No. 17, Waltz, E minor (Chopin), Song of India (Rimsky-Korsakow), Mandoline (Debussy), Aria—Adieu, forets, from Jeanne d'Arc (Tschalkowsky), My Lover He Comes on the Skee (Clough-Leigher).

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MAITLAND PLAYHOUSE OPENS FOR SEASON

Is the Outcome of Ambitions Fostered During a Number of Years and the Result of Several Years Successful Activity Here

(From S. F. Chronicle, September 14, 1919)

The establishment of the Maitland Playhouse, which will open its dramatic season September 22, is not only the materialization of the ideals of a group of San Francisco art lovers who have been interested in founding an art theatre, but the culmination of years of aiming toward just such a playhouse by its director, Arthur Maitland. It was during a stage career with those who stand for the best in the theatre that Maitland began to dream of a small independent playhouse that could be free enough from commercial considerations to be able to give itself uncompromisingly to the best in plays and production, where drama of ideals and beauty, of subtlety and sincerity could find the small audience of those who seek the new in art in advance of the crowd. From his first experience on the stage with Henry Miller and later with such artists as Mrs. Fiske and David Belasco, good fortune led him so invariably into association with the highest ideals that progress toward the creation of a true art theatre came logically. However, realizing that to be master of the newer art of the theatre one must be past master of all its traditions and methods, he undertook the direction of a stock theatre in Albany. But that even then his project was unusual is evidenced by the fact that his ingenue was Frances Starr and his comedian Douglas Fairbanks.

After several seasons of directing stock companies and a successful year in the leading role of the "Bird of Paradise," Maitland determined to set his face deliberately toward the goal of his ideals. The Maitland Playhouse, a genuine and fully equipped theatre, is the result not only of long anticipated plans, but of three years of creating the spirit of such an institution in San Francisco by performances of the Maitland Players at the St. Francis. By acquaintance with the new type of plays, development of a demand for dramatic art that is truly art, whether it be broad farce or the slightest comedy, a substantial audience has grown, demanding such a theatre, so it only remained to provide the building itself. With the necessary financial backing and the counsel of such artists as Edgar Walter and William Crane, this has been accomplished in such a way that the new playhouse was shown last Wednesday to a representative gathering of invited guests as one of the most charming intimate theatres in the West.

In the Maitland Playhouse, which seats only 200, one is not necessarily limited to an exchange of opinion with the person who goes to the theatre with one, for there is a lounge where one may, in the length of a cigarette, learn the masculine opinion of the relative charms of leading woman or ingenue, or in the tea room, over a cup of tea, find just the right vis-a-vis that puts the "play" into the house, as well as on the stage.

All this is in itself a quality for a regular professional downtown theatre to possess, which would characterize it as unusual, even aside from the plays, which promise to set a standard of unusualness worthy of the Grand Guignol. "Smoke," a recent sensational success in the East—a one-act Chinese play of white slavery, is the thriller which Maitland has just received in time to add to the opening bill, which will go into rehearsal tomorrow upon the arrival of the new company. Besides the regular performances of the theatre the playhouse promises to be the place of many interesting events. Several concerts have already been booked for the coming season, and early in October Samuel Hume of the University of California, will speak on "The New Stagecraft."

"LIBERTY BELL" WEEK STARTS MONDAY

The week beginning Monday morning will be generally observed by bands, orchestras and other musical organizations throughout the United States as "Liberty Bell Week," in recognition of the fact that on Monday, September 22nd, 1892, John Philip Sousa, at Plainfield, N. J., gave the first concert of Sousa and his Band and at the same time gave to the world the now famous "Liberty Bell" March, which has become, in the twenty-seven years that have elapsed, one of the best known marches ever written. The composition of this number was inspired by the fact that just about that time, in 1892, the revered Liberty Bell was taken from Independence Hall, Philadelphia, for the first time in its history, and transported to the Columbian Exposition at Chicago, where it was looked upon by countless Americans.

The great Sousa Band has already started westward on the great tour of the country that will bring them to California in November. Sousa is directing a band of sixty expert musicians, and includes distinguished soloists. Florence Hardiman is the violin soloist with the band. She is a splendid artist who has earned a fine reputation from Atlantic to Pacific and last traveled with Madame Sara Bernhardt as assisting artist. Frank Simon, the great cornetist, is still a featured member of Sousa's organization and there are others who have long helped to make this one of the great bands of the world.

Sousa's tour in California will be under Selby C. Oppenheimer's management and dates already arranged for the northern section of the state include the Greek Theatre in Berkeley on Tuesday afternoon and night, November 18th; San Jose, afternoon and night, November 19th; Oakland, afternoon and night, November 20th; the Exposition Auditorium, this city, on Friday night, November 21st, and Saturday and Sunday afternoons and nights, November 22nd and 23rd. Sacramento, Stockton, Reno and Fresno will also be visited.

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ALLAN BIER TRIUMPHS IN CARMEL

Brilliant Young Pianist Renders Exemplary Program in a Manner That Earns Him Unstinted Praise From Everyone

Redfern Mason, the distinguished music critic, who is spending a few weeks of rest at Carmel, listened to a concert by Allan Bier. He was so favorably impressed with this event that he wrote an interesting review for the Pine Cone, which he headed: "His Path Among Rare Gods of Art." Mr. Mason then proceeds to say:

Carmel ought to be the favored haunt of good music—not orchestral music; there are too few people for that but chamber concerts, piano and song recitals, intimate affairs which depend for their success on the quality of the audience almost as much as on that of the performer. Allan Bier set the right note the other night in the concert which he gave at Arts and Crafts Hall. It was an audience "meet though few," and we ought to be a little ashamed of ourselves that it was not an audience meet and many. For Mr. Bier is an artist in whom California takes a reasonable pride. His attitude is not that of the heaven-storming "piano buzzer," though he can be passionate at need. His path is among the rarer gods of art rather than the divinities of the market-place. He plays Bach and Cesar Franck and loves the too-little-known Chopin of the mazurka.

Of these three composers, plus Robert Schumann and a sheaf of encore numbers, mostly Slav, he made his program, and a charming and unusual program it was. He gave us three of the preludes and fugues from the first book of the Well Tempered Clavichord, the one in C minor, with the delicately meshed prelude upon which Gounod, vainly trying to repeat the success of his "Ave Maria," imposed a melody; the A minor, and the masterpiece in B flat minor, one of the heavenliest pages of the holy gospel according to Johann Sebastian. He played them so beautifully that the critical faculty lost itself in pure enjoyment. Here is a musician who is not merely fond of Bach; he communes with him, and he does it so devoutly that the listener communes too, if he is worthy. From Bach we pass to Schumann, the Schumann of the Arabesque, and the transition is an easy one, for Robert held that Bach should be the pianist's "daily bread." It was graceful tone-weaving, full of subjective charm.

The Cesar Franck Prelude, Chorale and Fugue, is the work of a Belgian Bach in whom Lutheran pietism has been superseded by Catholic mysticism. It is a great work, a proof that the creative sap of genius flows in the veins of the prophets of the New Testament of music as well as in those of the patriarchs. Two or three hearings of this noble composition is not enough. One must make a friend of it to understand it. Mr. Bier has done this. Yet I could not but feel that, when his friendship for it has grown older, some of the pages will have a deeper meaning. Last came the B minor Sonata of Chopin. Here again we have a composer who is steeped in Bach. The rhythms of Chopin are mostly Polish; his melody shows the influence of the Italy of Bellini; but the harmony is Johann Sebastian, with an added something that Chopin brought from the Orient. It was an interesting reading, masculine in the exordium, feminine in the trio of the March Funere, goblin-like and eerie in the movement which pictures the wind sweeping over the graves. A coda of encores ended the recital, charming afterthoughts to please friends. The next time Mr. Bier plays—and may it be soon—I hope that Carmel will know of its visitation.

MESDAMES SPROTTE AND ROSS ENTERTAINED

Jack Edward Hillman and Lawrends Strauss Give Receptions in Honor of Distinguished Visitors—Fine Musical Programs

After having scored artistic honors at the Humboldt Music Festival in Eureka on September 9th and 10th, Mesdames Anna Sprotte, the noted Bohemian contralto, and Gertrude Ross, the widely known composer-pianist, spent a few days in San Francisco, and during that time they were the recipients of numerous social honors by some of our most prominent musical people. Jack Edward Hillman was the host on Sunday afternoon, September 14th, at a charming reception and musicale given in his tastefully appointed studio in the Kohler & Chase Building. During the afternoon the second movement of Arthur Foote's trio was played by Mrs. Cecil Hollis Stone, pianist, Miss Fiske, violinist, and Miss Becker, cellist. Later on at Mme. Sprotte's request, Mr. Hillman favored those present with a group of songs, including Massenet's Vision Fugitive from Herodiade and Mrs. Ross' My Madonna and The Open Road. Still later in the afternoon Mme. Sprotte sang Mrs. Ross' Three Desert Songs and the Japanese Lullaby. The occasion was brilliant and enjoyable, and constituted a fitting opening of the season's musical-social life.

Both the ensemble number and Mr. Hillman's contribution proved unusually enjoyable from an artistic standpoint. Mr. Hillman, in particular, delighted those present with his musicianly interpretative faculties and the resonance of his voice. Those who had not heard him since he left for the army were astounded at the remarkable improvement noticeable in his voice and art. This progress is particularly noteworthy by reason of the artist's lack of opportunities to continue his artistic work during the time of his service. But of course the sensation was made by Mme. Sprotte, who, much to the enjoyment of her critical hearers, revealed her matchless artistic accomplishments in a manner to arouse the unanimous enthusiasm and attain the uniform approval of those present. Her big, mellow and impressive contralto voice combined with her unquestionable artistic temperament could not help but gain her admirers among anyone appreciative of the inherent beauties of the art of song. In Mme. Sprotte's case it

is not only a question as to what she sings, but how she sings it, that entitles her to the respect of those who know. The compositions of Mrs. Ross, sung by both Mme. Sprotte and Mr. Hillman, made an excellent impression, strengthening that gifted and prolific musical writer's reputation as one of America's most admired and accomplished creative artists.

Among the guests attending this delightful affair were: Mme. Isabelle Marks, Miss Lena Frazee, Mrs. Richard Rees, Mme. M. Tromboni, Mrs. Presley, Miss Lund, Mrs. Lillian Birmingham, Miss Helen Colburn Heath, Mme. Rose Relda Callean, Miss Emilie Lancel, Mrs. A. F. Bridge, Mrs. Marie Partridge Price, Mrs. Alberta Livernash Hyde, Mme. Emilia Tojetti, Mrs. John McGaw, Miss Poyner, Miss Blanche Hamilton Fox, Miss Esther Mundell, Mrs. Anna Young, Frank W. Healy and H. B. Pasmore. Altogether about fifty guests were in attendance.

Mr. and Mrs. Lawrence Strauss also entertained in honor of Mme. Sprotte and Mrs. Gertrude Ross in their pretty home in Claremont on Sunday evening, September 14th. They gave a delightful dinner party after which a reception and musicale was given, attended by a representative company of musical and society people who enjoyed an excellent program, during which Lawrence Strauss rendered some of his inimitable French songs, Miss Stephanie Shehatovich played a few piano compositions in a most musicianly manner and Mme. Sprotte most generously gave more evidence of her exquisite artistry. About fifty guests were in attendance.

MISS IONE PASTORI'S LOS ANGELES SUCCESS

Miss Ione Pastori, the unusually gifted young soprano soloist, recently appeared in Los Angeles at the Orpheum during a two weeks' engagement and scored an unqualified artistic success. Her clear, ringing, true voice and musicianly interpretation found thousands of new admirers. The Los Angeles Daily Times said of her: "Miss Ione Pastori is the possessor of a sweet personality and a well trained and beautiful soprano voice. With only these and no stage settings to aid at all, she put over four numbers to a gratifying reception." The Los Angeles Examiner says of her: "Miss Ione Pastori brings a melodious voice and a most unusual personality to grace the stage this week. Her numbers included Ardit's Il Bacio and other popular selections, closing with Cadman's 'At Dawning,' and 'I Hear You Calling Me.'"

During the current week Miss Pastori is singing in Oakland, where she is being received with more than ordinary enthusiasm at every performance. It is no surprise to those who know Miss Pastori to discover that she is meeting with such brilliant success. Her seriousness of musicianship, her excellent training and her unquestionable adaptability combine to make her an artist worthy of instant recognition.

MERLE ALCOCK AND LAMBERT MURPHY TO SING

Time and again in the past few years, the extraordinary condition of musical activities has forced attention on the rapid rise of a number of notable American operatic and concert singers, and no instance of this quick climbing to the top has been more marked than the case of Merle Alcock. A few years ago this splendid singer, and now world famous artist, appeared in the Greek Theatre at Berkeley, singing the music written for the Margaret Anglin plays by Walter Damrosch.

During the past season she has had repeated engagements with the Boston Symphony Orchestra. Before great festival audiences in St. Louis, Buffalo, Worcester, Kansas City, Spartanburg and Newark, N. J., she has earned critical appreciation as "One of the leading contraltos this continent has ever produced." Other orchestras have diligently sought her services as soloist, and her career has taken meteoric strides. In concert she has scored markedly in nearly every Eastern music center, and is now about to make her first regular concert tour of the West.

Miss Alcock has been engaged by Manager Selby C. Oppenheimer, to appear in a series of joint recitals in California with Lambert Murphy, during the latter half of October, and one recital only will be given in San Francisco. Of Lambert Murphy, who like Miss Alcock, is on his first concert tour of the West, much is known through the extensive popularity of his talking machine records. He is the possessor of an excellent tenor voice and stands high among the world's greatest artists.

SWAYNE PUPIL GIVES FINE CONCERT

Avonelle Sanford, a gifted young Boston pianist, who was among the coterie of artist pupils that followed Wager Swayne to California, gave a brilliantly successful concert at Twentieth Century Hall, in Berkeley, Thursday evening, September 4th. Although scarcely more than a child, Miss Sanford has already made for herself an enviable reputation in the concert field, which she entered at the age of nine, and upon hearing one of her recitals in the East, an ardent friend and admirer of Swayne was so much impressed by her talent that he persuaded him to accept her as a pupil. Since then she has made great technical and musical progress, and her playing last Thursday evening showed pianistic attainments that many an older pianist might envy. She possesses great fluency, style and brilliance, with a poise and dramatic sense quite unusual in one so young; and she undoubtedly has a brilliant career before her, when her musical gifts have matured and her technic has developed under Swayne's unerring guidance. She played the following representative program: Mozart—Fantasia in C, Beethoven—Andante in F, Sonata Op. 26; Schumann—Prophet Bird, Nocturne F major, Mendelssohn—Rondo Capriccioso, MacDowell—Hungarian, Leschetizky—Mazuka, Rachmaninoff—Polichinelle; Chopin—Butterfly Etude, Nocturne Op. 15, No. 2, Impromptu Op. 36.

FIRST OF THE ASHLEY PETTIS RECITALS

The first of a series of six lecture recitals was given by Ashley Pettis at the Paul Elder Gallery on Thursday afternoon, September 11th. The subject for this occasion was Bach and his contemporaries, and Mr. Pettis demonstrated once more that he has studied this great master in a manner to grasp, not only his musical philosophy, but also the important position he occupies in musical history as the discoverer of a new idea—the founder of a new school. By carefully following Mr. Pettis in his interesting discourse and by listening carefully to his sincere musical interpretation, it was easily discovered that Mr. Pettis' conception of Bach is at variance with the ideas of those who see in Bach a master hampered by pedantic restrictions and reveling in dry, schoolmasterly styles of theory or harmonic laws. According to Pettis, Bach did not permit himself to be restricted and cramped by iron rules, but made musical laws of his own, freeing himself from the conventionalities of the day. He established a school of his own of which the fugue was the foundation and those who can not find the romantic beauty and the spiritual grace in Bach's works simply have not been able to sound the depths of his musical pioneering. In both his remarks and his technical and emotional expression, Mr. Pettis has shown that he understood the romanticism woven into the Bach compositions, and it will be interesting to note Mr. Pettis' ideas concerning Haydn, Mozart and Beethoven, who will be the subjects of his discussion at the second lecture recital which will take place at the Paul Elder Gallery on Thursday afternoon, September 25th.

NEW MANAGEMENT FOR ARRILLAGE COLLEGE

Miss Eda Beronio, formerly associated with Mrs. Jessica Colbert, the well known musical manager, has accepted an offer from the Arrillage Musical College to attend to the business management of that excellent music school. During a number of years this exemplary conservatory of music has grown and expanded until Vincent de Arrillaga, the able pianist and head of the institution, found it necessary to engage some one to look solely after the business interests of the organization. He could not have found one better suited to this responsible position. Miss Beronio is wide awake, energetic, active, optimistic and persistent, all qualities necessary for a position of this kind. In addition

she has a big following among musical and society people and entrée to the press.

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Birmingham Age—Miss Alexandre sang Debussy's *Beau Soir* with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

Canton (Ohio) Daily News—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. * * * Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

Utica (New York) Press—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

Charleston News-Courier—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though painstaking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

Baltimore News—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

Akron (Ohio) Press—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

Sante Register, Springfield, Ill., May 22—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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GERMAN OPERA GETS HAMMERSTEIN SCENERY

Widow Carries Out Wishes of the Impresario. Musicians Glad Actors Settled Strike. Rival Vatican Singers. Worcester Festival. Caruso Bound for Mexico.

New York, September 14:—Musicians who were drawn into the strike brought on by the members of the Actors' Equity Association were glad to see the closed theatres resuming last week after an agreement between the actors and managers which recognized the association without requiring a closed shop, as far as the actors were concerned. The musicians were, from the beginning, averse to making any trouble for the theatrical managers. Of course some of the actors who went out on strike still regretted that the settlement did not include an agreement to employ none but Equity actors. As there were, however, a large number of excellent artists who were either members of the Fidelity League or members of no organization whatever, the wiser ones on both sides were glad to see the amusement business resume its normal gait.

One of the first musical offerings to resume last week was that of the Gallo Opera Company, whose effort to present *The Mikado* had been frustrated by the strike. The company last week devoted all of its time to *The Mikado* except Friday night and Saturday matinee when *The Chimes of Normandy* was sung.

The Philharmonic Society of New York will open its seventy-eighth season, this Fall, with Josef Stransky, conductor of the orchestra, entering upon his ninth season in that position. As in former years, Mr. Stransky's programmes will offer many American compositions, several of which will be novelties. The Philharmonic season will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in Carnegie Hall, as well as the usual series of five Sunday concerts at the Brooklyn Academy of Music. In addition to these performances in Greater New York, the orchestra will make three short tours to over thirty cities throughout the country. The assisting artists for the New York concerts has been chosen as usual from the prominent instrumentalists and vocalists.

The Star Opera Company, which is to open a season of German opera in the Lexington Theatre October 20th, has bought from Mrs. Oscar Hammerstein all the scenery, properties and electrical effects owned by her late husband, also taking over the Hammerstein storehouse, 411 East Nineteenth street. The property purchased was used at the London Opera House during Mr. Hammerstein's productions there and was shipped here when he intended producing grand opera at the Lexington, but was prevented from doing so by his agreement with the Metropolitan Opera Company. George Blumenthal, who was formerly Mr. Hammerstein's manager, is serving in a similar capacity for the Star Opera Company. Mrs. Hammerstein said that she had received a number of offers for the property, but preferred to have it used only for opera in accordance with her husband's wishes.

To settle, if possible, the question as to which of the two organizations now in this country had the official sanction of the Vatican, The Sun sent out an investigator and this is what he wrote:

"Careful investigation revealed that neither of the rival musical organizations contending for public favor in concerts to be given in Carnegie Hall on Sunday and Tuesday nights, September 14th and September 16th, has as yet the official sanction of the Vatican. Both The Vatican Choirs, a chorus of sixty or seventy voices, and the Quartet of Soloists from the Sistine Choir, come with high recommendations as to their musical ability from distinguished persons in Rome to distinguished persons here, and men familiar with the Roman choirs say that both, in their respective fields, are a notable accession for American concert audiences. The Vatican Choirs have been advertising their concert as by the only official body of Vatican singers. The Quartet has been describing itself as the only real and legitimate quartet of soloists from the Sistine Choir. The managers of each concert exchange sharp statements. Each admits that the other may be producing a very creditable musical performance, but objects violently to the mutual assertion that each is exclusively of the Vatican."

Josef Lhevinne, the Russian pianist, who has not been heard from directly since the beginning of the war, cabled Manager Loudon Charlton last week that he was sailing for New York. Lhevinne happened to be at his home in Berlin when war broke out. Arrested by the German officials as an enemy alien, he was forthwith interned and not allowed to have any communication beyond the German border. Consequently, an extensive tour in the United States had to be cancelled and silence closed in around him for the duration of the war. Upon his return this season, Mr. Lhevinne will be accompanied by his wife, Rosina Lhevinne, herself a gifted pianist and former pupil of her husband, and their two children.

The French American Association for Musical Art, which has done much to stimulate interest in French music and musicians, will direct tours this year for Georges Truc, pianist, and Alexandre Debrulle, violinist, soloists with the French Army Band last year. Another interesting pair of concert artists under the management of this Association is Micheline Kahn, harpist, and Yvonne Astruc, violinist. Their American season will begin in January, and they will appear in the important cities including New York. The association also arranged a tour for Mlle. Magdeleine Brard, the 16-year old pianist, winner of the highest prize at the Paris Conservatoire, who has already appeared in concerts here at Aeolian Hall and the Metropolitan Opera House.

The Worcester County Musical Association will hold its sixty-first festival in Mechanics Hall, Worcester, October 6-10. It will be the all-American festival omitted last year on account of the influenza epidemic. Five concerts will be made up of works of American composers, rendered entirely by American artists. Never have so many American composers, nineteen altogether, received a hearing at any one time. Dr. Arthur Mees, whose work in Worcester for ten years has brought the festival to its present standard, will direct. Thaddeus Rich and his players from the Philadelphia Orchestra will make their third appearance at the festival. The choral works to be given are Chadwick's "Judith," Hadley's "de to Music" and Daniels' "Peace With a Sword." The soloists will be Mabel Garrison, soprano; Louise Homer, contralto; Emma Roberts, contralto; George Hamlin, tenor; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Edgar Schofield, bass; Milton C. Snyder, bass; Frances Nash, pianist, and John Powell, pianist. Mr. Powell was engaged after the festival program was complete because it was thought fitting that his "Rhapsodie Negre," a work so typically American, should have a place on the program of the all-American festival. There will be a chorus of 400 voices, and in addition a large children's chorus.

Artur Bodanzky, conductor of the New Symphony Orchestra, has announced the music to be given at the concerts this season. The solo works will include: Brahms violin concerto, Jacques Thibaud; Beethoven piano concerto, E flat major, Harold Bauer; Rachmaninoff piano concerto, F sharp minor; Rachmaninoff; Mozart piano concerto, D minor, Gulomar Novaes; Chopin piano concerto, F minor, Leopold Godowsky; and Bach violin concerto, E major, Fritz Kreisler. Symphonic works—Debussy, "Iberia"; Schumann, No. 3, E flat major; Beethoven, No. 6, Pastoral; Schubert, C major; Brahms, No. 4, C minor; Richard Strauss, "Heidenleben," symphonic poem; Gliere, "Ilja Mourometz," symphonic poem; Elgar, symphonic variations; Beethoven, Fifth Symphony, C minor; Loeffler, Pagan Poem; Ernest Bloch, "Hiver Printemps," symphonic poem; Liszt, "Orfeo," symphonic poem; Henry Hadley, "Salome," symphonic poem, and Cesar Franck, "Le Chasseur Maudit," symphonic poem.

Enrico Caruso returned last week from his vacation in Italy, accompanied by his wife and his 14-year-old son, Enrico, Jr., who comes to America for the first time to take a preparatory course in electrical engineering. Mrs. Caruso looked well. She was a little disappointed when a friend informed her that her parents had not forgiven her marriage to the tenor and were not among the crowd waiting at the pier in Jersey City to welcome her home. When asked about going to Mexico City to sing, the tenor replied:

"Yes, I am going there on September 15th and am to receive \$7,000 for each concert and shall not appear in grand opera there. Of course I do not know how things may be in Mexico by that time as conditions change very rapidly in that country. I expect to return to New York about November 1st and join the company at the Metropolitan Opera House. While I was in Italy I studied a new opera, *The Jew*, which may be produced here.

Gavin Dhu High.

ALICE EIS TO HEAD ORPHEUM BILL

Alice Eis, who has won fame in this country and in Europe as a choreographic danseuse, will head the Orpheum bill next week in an entirely new singing and dancing act, which is of wide range and comprises five songs and dances, which extend from the Nursery Rhymes to the poetic and dramatic legends of India. She is assisted by James Templeton, a graceful and clever dancer. Julia Nash who five years ago was one of the most successful stock stars in the West and H. C. O'Donnell, who first won recognition as the Servant in the House, in the play of that name, and who has also gained fame as a writer of one-act plays, will appear in the comedy "Three G. M." which is quaint and original in idea and sparkling and entertaining in dialogue.

William Dunham and Grace O'Malley will be heard in songs and patter which they successfully put across the footlights. Ted Doner, who has danced almost from the day he was able to walk, is now a full-fledged star. He came into prominence in the support of Lucille Cavanagh and so great was his success that he commissioned Charles McGarron to write an act for him, which is entitled "Something New in Singles." It exploits Mr. Doner in those things he is most capable of doing and probably the best of these is his dancing.

Ray Snow, assisted by Narine Velmar, will present a novel and brilliant skit called "You Pick 'em." Snow introduces a brief and witty monologue and a recitation of his own composition entitled "A Regular Fellow." The Rosa King Trio will give a terpsichorean and gymnastic exhibition on the tight wire. The trio consists of two men and one woman. Harry and Harriet Seebach entitle their contribution "Jazz in the Gym." Harry Seebach is the world's champion bag puncher. He even punches the bag to jazz time and Miss Seebach is a capital vocalist and comedienne. George Kelly and Company, in "The Flattering Word" and Julius Tannen, monologue genius, will be the only holdovers in a bill that maintains the highest standard of vaudeville and is remarkable for novelty.

MUNICIPAL ORGAN RECITAL

At Edwin H. Lemare's Sunday evening organ recital in the Exposition Auditorium, the vocal soloist will be

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William H. Keith, baritone, with Achille L. Artigues as piano accompanist and Nathan Landsberger playing the violin obligato. Mr. Lemare's organ program is as follows: Prelude and Fugue in D major (Bach); Sylvine, from "La Farandole" suite (Dubois); Spring Song (from the South) (Lemare); Prelude Third Act and Bridal Music from "Lohengrin" (Wagner); Overture "Tancredi" (Rossini). Mr. Keith will sing Robaudi's "Alla Stella Confidente," which he pronounces "one of the most wonderfully effective numbers ever written for the baritone voice."

Of the selection from Lemare's works named in the list the following description is given: "The Spring Song" carries an appropriate sub-title, "From the South," for there are magnolia odors and softly singing voices from the plantations in it. A melody of almost sultry warmth introduces the composition, while the second section of the song is fervent with a touch of passion. To an arpeggio accompaniment a southern dainty song of folk-lore simplicity is heard, and the opening measures are then repeated to an accompaniment of cross rhythms, suggesting rag-time effects, the invention of which is popularly, but erroneously, ascribed to the negro.

BERINGER MUSICAL CLUB TO GIVE CONCERT

Members of the Beringer Musical Club, under the direction of Professor and Mme. Joseph Beringer, will give their forty-third piano and vocal recital next Thursday evening, September 25th, at Century Hall, corner Franklin and Sutter streets. An excellent program is being prepared and music lovers are looking forward to the event with much pleasure: The Misses Charlotte Ibscher, Vernita Fellow and Zdenka Buben will be heard in piano compositions by Chopin, Grieg, Moszkowsky, Granados, Draeske and Beringer, and Flora Simonton, Mabel S. Kirkbride, Miss Lavina M. Speier, Miss Florence Berbert and Miss M. Monica Heffernan will sing selections in French, Italian and English. Miss Zdenka Buben, who is a graduate of the Beringer Conservatory of Music, will preside at the piano.

THE MASQUERADER TRIUMPHS AT THE CURRAN

Guy Bates Post has fairly enthralled San Francisco theatregoers through the power of his wonderful artistry as disclosed in his latest starring vehicle, "The Masquerader," which is attracting capacity audiences at the Curran Theatre, where it enters upon the last two weeks of its engagement next Sunday night, September 21st. Playing a double role, John Chilcote, M. P., and John Loder, a young scribbler, Post presents two remarkable impersonations. The one is that of a haughty member of Parliament, whose senses have been befuddled by the continuous use of drugs, and the other is a clean-cut Canadian who is his physical double and who takes the place of Chilcote in his worldly affairs in order that the weakling may devote himself to his drugs.

Both roles, entirely dissimilar, place a heavy burden on the star, who presents a striking pair of portraits. In fact, it is the most remarkable work of its type that San Francisco has known in years. "The Masquerader" was written by John Hunter Booth from the very popular novel by Katherine Cecil Thurston, and the playwright has caught the spirit of the book admirably. Richard Walton Tully, who was the author and producer of "Omar, the Tentmaker," in which Post was last seen here, is the producer of "The Masquerader," and has given the play a most elaborate and unique presentation. The original supporting cast embraces such clever players as Alice John, Lionel Belmore, Ruby Gordon, Clarence Handyside, Audrey Anderson and others.

POLLYANNA AT THE ALCAZAR

From "The Law of the Land," a dramatic torrent of primitive passions, the New Alcazar Company passes next Sunday matinee to the placid waters of good cheer and kindly helpfulness as reflected in the famous glad play "Pollyanna," the week being notable for its first Alcazar presentation and its final one in San Francisco. The story of the adorable little orphan girl from the West, whose precept and example broadened the narrow vision of a New England community, is one of universal charm, never more appealing than in a period when individual poise, harmony and self control are essential factors for the public's good. Pollyanna never swerves from her simple creed that love is more potent than hatred and that there is always something to be glad about. Her propaganda finds basis in the scriptures. As she naively expressed it: "Father counted the glad texts one day when he felt very down hearted and there's eight hundred of them. That made him feel better right away. He said if God took the trouble to tell us eight hundred times to be glad he must want us to do it—some." Pollyanna, however, is not a dull preacher, she is a joyous living example of love and good cheer. In the five years depicted with laughter and pathos—condensed in play form from Eleanor H. Porter's world famous books that have had a circulation all over the world—the glad girl works miracles of goodness and causes a disrupted romance to be spanned by a rainbow of happiness. Belle Bennett personates Pollyanna; Walter P. Richardson, the embittered hermit; Vaughan Morgan, her boyish adorer; Thomas Chatterton and Emily Pinter, the reunited lovers; Edna Shaw, the Irish maid; Al Cunningham, the butler; Emelie Melville, May Nannery and Barbara Lee, the eccentric "Ladies Aiders."

"Nothing But Lies," secured for early production, is William Collier's recent New York farcical comedy hit, which is a droll contrast to his former play, "Nothing But the Truth." It is by Aaron Hoffman, co-author of "Friendly Enemies," and has never been acted in San Francisco.

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If you have ever had reason to feel pleased with anything that the Pacific Coast Musical Review has been able to do for you, and have perhaps thought of showing your appreciation in one way or another, but have not been able to carry out your intentions, we can not think of a better way to please this paper than to take space in the Anniversary Edition which will be published on October 11th. We want as many advertisements as possible not only to prove the value of advertising, but to enable us to meet the increased printing and paper expenses and to publish as representative a music journal as the Pacific Coast really should have. Therefore we ask you not to delay any further, but to send us your application for an advertisement in the Annual immediately after you read this.

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VOL. XXXVI. No. 26

SAN FRANCISCO, SATURDAY, SEPTEMBER 27, 1919.

PRICE 10 CENTS

ALFRED HERTZ HAS STARTED REHEARSALS FOR NEW SYMPHONY SEASON

Season Ticket Sale the Largest in the History of the Association—Symphony Concerts Exempt from War Tax on Account of Being Purely Educational—Louis Persinger Again Concert Master and Assistant Conductor—Horace Britt, Emilio Puyans, Kajetan Attl, Arthur Argiewicz Retained—Walter Oesterreicher Continues as Manager

By ALFRED METZGER

Last Monday was a red letter day in the annals of the Musical Association of San Francisco. It was what is known in vaudeville circles as a "double-header." Alfred Hertz raised his baton to begin the first rehearsal of the new season and judging from the list of composers already published, it will be the banner symphony season of the history of the association. On the same day the season ticket sale for the general public began, and the appearance of the symphony office was evidence of the fact that the enthusiasm of the public in our symphony concerts has not abated. During the week the demand for season tickets continued and Secretary-Manager A. W. Widenham is quite pleased with the outlook which points toward the biggest season ticket sale in the history of the association. It is gratifying to know that symphony tickets will be exempt from war tax, for the concerts are not only purely educational, but are not given for commercial purposes, nor is there ever any profit made of the events. The opening concert will take place at the Curran Theatre on Friday afternoon, October 10th, while the season will close on March 14th. Notwithstanding the extraordinary difficulties that presented themselves this year on account of scarcity of musicians, caused by the additional symphony orchestra in this State at Los Angeles, and the orchestras in Seattle and Portland, as well as increased activities in our music picture houses, Alfred Hertz has succeeded in strengthening the personnel of the San Francisco Symphony Orchestra guaranteeing the most artistic series of the organization.

Louis Persinger, who has won a permanent place in the regard of music lovers, will enter upon his fifth season as concertmaster and assistant conductor. His rare artistry will be heard in several solo appearances as well. Arthur Argiewicz and Louis W. Ford, the efficient assistant concertmasters, will maintain their position. Giulio Minetti, who has been absent for a season, will again devote his capabilities to the leadership of the second violin section.

Newcomers in the first violin section are Pietro Marino, well known locally as concertmaster and conductor; R. Mendelevitch, who was orchestral leader on tour with the Koslov Russian Ballet; Orley See, a former member of the Cincinnati Symphony Orchestra, and T. Jensen, who studied in Christiania. Max Amsterdam Jr., who has returned from army service abroad, will resume his old position.

The second violins will have as a new member, A. Heft, who has the degree of doctor of music and is known as a composer. Frederick Creitz, with the orchestra three years ago, will have his old position.

Lajos W. Fenster, the promising young artist who has been playing with the first violins, will occupy the first chair of the viola section. E. Weiler, who has had considerable chamber music experience, is a new member of this section. Hother Wismer, the well known violinist, so successful in concert and ensemble work, will be among the viola players this season.

Horace Britt, the violoncello virtuoso, whose popularity is so firmly established, will be found in his place at the head of his section. He holds an enviable position among Pacific Coast musicians for his technical skill and beauty of tone. It is announced that he will be heard as soloist on several occasions. A very promising addition to the cello section is O. King, who has had European symphony member of the orchestra, will also be in

this division. The double basses will again be headed by J. Labann.

The woodwind section remains unchanged with the exception of Ernest Kubitschek as first bassoon. Emilio Puyans continues as the brilliant principal of the flutes, with Caesar Addimando as first oboe and Harold B. Randall as first clarinet. Walter Oesterreicher, who plays flute and piccolo, will once more be the capable orchestral manager.

ist in several important new works. George Wagner and E. A. Nolting, will handle the tympani and percussion instruments as before. Vladimir Shavitch, the Russian pianist and conductor, will play celesta. Otto Kegel, in addition to playing trumpet, will continue as librarian.

Following is the complete personnel of the orchestra, which will be augmented for compositions requiring heavier instrumentation

Frederick Creitz, G. de Lorenze and F. Uzes.

Violas—Lajos W. Fenster, principal; C. Trainor, G. W. Callinan, H. Purt, C. Heinsen, A. F. Stechele, Hother Wismer, E. Weiler, A. Stephens and E. Kolb.

Violoncellos—Horace Britt, principal and soloist; O. King, Arthur Weiss, W. Villalpando, M. Amsterdam, R. Kirs, B. Coletti and E. B. Hibbard.

Double basses—J. Labann, principal; S. Greene, L. J. Prevati, W. B. Bell, A. Annaruni, A. Storck and E. Jonas.

Flutes—Emilio Puyans, principal; Louis Neubauer and Walter Oesterreicher (orchestral manager).

Piccolo—Walter Oesterreicher.

Oboes—Caesar Addimando, principal; A. Lombardi and A. Plemenik.

English horn—A. Plemenik.

Clarinet—Harold B. Randall, principal, and C. Hazlett.

Bass clarinet—C. Hazlett.

Bassoons—Ernest Kubitschek, principal, and Eugene R. Le Haye.

Contrabassoon—R. Kolb.

Horns—Walter Hornig, principal; P. Roth, C. Findiesen and R. Rocco.

Trombones—H. F. Beitel, principal; O. E. Clark and F. N. Passett.

Trumpets—Samuel Miller, principal; Otto Kegel and C. Baier.

Tuba—Ralph Murray.

Harp—Kajetan Attl.

Tympani—George Wagner.

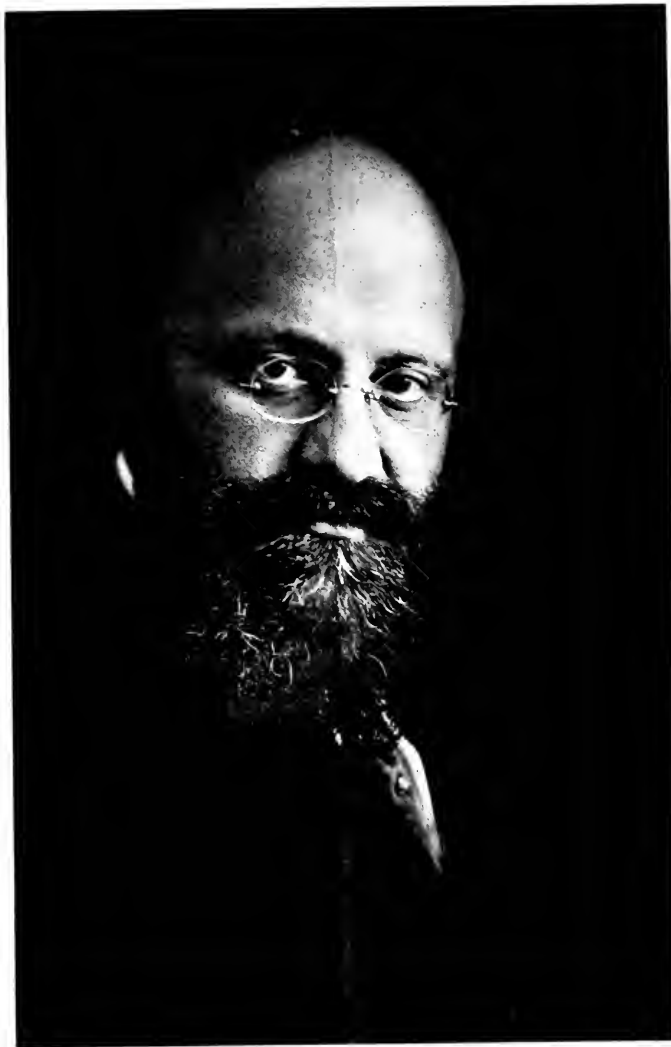
Percussion—E. A. Nolting and R. E. Wagner.

Celesta—Vladimir Shavitch.

Librarian—Otto Kegel.

The announcements made so far by the Musical Association of San Francisco and Alfred Hertz, are exceptionally gratifying to the music lovers of San Francisco, and in certain respects are really astonishing, for they include a repertoire of such artistic proportions and a personnel of such uniform excellence that considering unfavorable conditions regarding the purchase of music and the engagement of musicians almost unsurpassable obstacles have been overcome. That these splendid announcements have been responsible for a rush to the symphony offices during the closing days of the season ticket sale is but natural, and we may easily assume that the impending season will be the greatest one in the history of the San Francisco Symphony Orchestra. This expression does not sound very original, but it is the fact, and just because we can always honestly say that each successive season is better than each preceding one this is proof of the invaluable musical services rendered by Alfred Hertz to San Francisco, for it shows that although we may be thoroughly satisfied every season, Mr. Hertz is never satisfied, but wants to give us better and better music and a better orchestra from year to year. This persistent improvement is one of the best proofs of Mr. Hertz's greatness as a symphony conductor.

This present season is also effected somewhat by the plans to build a Temple of Music, part of which is to serve as a home for the symphony orchestra. It is about time that we heard our symphony concerts in a symphony hall where concerts can be given either day or night and where the seating capacity makes it possible to organize a really permanent orchestra, the members of which can be employed by the year. A city of more than half a million inhabitants ought to have its own symphony hall, and we sincerely trust that all this talk about the Temple of Music on Van Ness will finally result in actual attainments of ambitious aims regarding the addition of an opera house and symphony hall to San Francisco's musical assets.



ALFRED HERTZ

The Distinguished Conductor of the San Francisco Symphony Orchestra Who Began Rehearsals For the City's Greatest Symphony Season at the Curran Theatre, Last Monday

The horns, under Walter Hornig, will be the same with the exception of Carl Findiesen as third horn. Hertz has made an important acquisition in Samuel Miller, late of Damrosch's New York Symphony, as first trumpet. Clemens Baier, who will play third trumpet, is a promising member. The trombones are the same, H. F. Beitel occupying first chair. Ralph Murray, back from service as an army band leader, will again play tuba.

The popular Kajetan Attl will remain principal harpist and will appear as solo-

First violins—Louis Persinger, concertmaster; Arthur Argiewicz and Louis W. Ford, assistant concertmasters; Pietro Marino, Max Amsterdam, J. R. Mendelevitch, W. F. Laria, A. Laria, W. Lind, F. Cardona, H. Koenig, Orley See, T. H. Reiss, R. Ruiz, J. W. Willard and T. Jensen.

Second violins—Giulio Minetti, principal; W. Manchester, E. P. Allen, W. C. Hays, R. L. Hidden, H. Heiget, J. T. Hartzell-Gold, A. Heft, J. A. Patterson,

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EIGHTEENTH YEAR

CHAMBER MUSIC SOCIETY CONCERTS

The Chamber Music Society of San Francisco, that organization of splendid instrumentalists which has attained nation-wide celebrity during the three years the artists have been associated together, will offer two series of six concerts each this coming season, instead of the five programs which were given in San Francisco last winter. One series will be devoted to the more serious classic, romantic and modern masterpieces of chamber music, while the other will consist of programs made up of light string quartets, short flute numbers, original pieces and arrangements for string quartet, etc., and will be "popular" concerts in the best sense of the word.

Louis Persinger, director and first violin, Louis Ford, second violin, Nathan Firestone, viola, Horace Britt, 'cello, and Elias Hecht, flute, will be the artists interpreting these programs, the original personnel of the past three seasons, while Gyula Ormay will take part in those works which require the piano. Through the individual artistic ability of the players, and constant rehearsing, with the highest ideals in view, the Chamber Music Society has reached a plane of excellency where it is well able to bear comparison with any similar organization to be heard in America at the present time. Los Angeles, to quote one city, was forced to confess that such a "beautiful ensemble" had not been heard there "since the last visit of the Flonzaleys." And that chamber music had "arrived," in San Francisco, was evident from the size of the audiences which attended last year's programs. The coming concerts will all take place at the new Players' Club Theatre, on Bush street, near Gough, a small auditorium of ideal proportions for recitals of this intimate nature. Subscriptions may be obtained from Jessica Colbert, Manager, 619 Hearst Building, or at the San Francisco Symphony office, 457 Phelan Building.

The following is a complete resumé of the dates and programs of the six "regular" concerts. Details concerning the new "popular" series will be announced very shortly. The first San Francisco concert of the season will take place on Tuesday evening, October 28th, with this splendid program: (Haydn) Quartet in G minor, No. 30; (Rameau) Pieces en Concert, for flute 'cello and piano; (Schubert) D minor quartet. Then follow November 25th: (Brescia) Quartet ("Impressions from the Andes"); (Beethoven) Serenade for flute, violin and viola, Op. 25; (Dohnany) Quartet in D flat, Op. 15. December 30th: (Mozart) Quartet in B flat; (Franck) Quartet in D. January 27th: (Ayrres) Quartet, Op. 16; (Bach) Suite for flute and strings; (Smetana) Quartet in E minor ("Aus meinem Leben"). February 24th: (Gardner) Variations, Op. 7, for string quartet; (Mozart) Quartet in A major, for flute and strings; (Brahms) Quartet in A minor, Op. 51, No. 2. March 30th: (Mendelssohn) Quartet in E flat, Op. 12; (Goossens) "Impressions of a Holiday," for flute, 'cello and piano; (Beethoven) Quartet in C major, Op. 59, No. 3.

The Chamber Music Society will inaugurate its 1919-20 season with three concerts in Berkeley, having been engaged to play programs at Wheeler Auditorium, University of California, on the first three Tuesdays in October.

MURPHY-ALCOCK CONCERT SUNDAY OCTOBER 26

Lambert Murphy, the popular American tenor who is recognized as the foremost American exponent of his art, and Merle Alcock, the splendid American contralto, are scheduled to give but one recital in the city of San Francisco during their coming visit to California, and this remarkable joint program will be given in the Columbia Theatre on the Sunday afternoon of October 6th, under Selby C. Oppenheimer's management. Charles A. Baker will preside at the piano.

Murphy, since his debut at the Metropolitan opera house a few years ago, has occupied an important place in American music. At the opera house he was intrusted with his full share of important roles, and after three seasons with the company, resigned to devote himself to concert and oratorio singing. He has had seventeen solo appearances with the Philadelphia Symphony, created the tenor role in Mahlers Eighth Symphony, has often been soloist with the Boston and other Symphonies, as well as with the St. Cecilia and Mendelssohn choirs, and his record of successes might be enumerated indefinitely. Murphy has achieved extraordinary popularity through the medium of the talking machine record, and it is claimed that every home owning a machine owns at least one of Murphy's beautiful reproductions.

Merle Alcock has been a Boston Symphony soloist an even dozen times; has enjoyed four re-engagements with the New York Oratorio Society, was the leading contralto in the memorable Mahler Second Symphony performances in New York and Philadelphia, and last season had the distinction of giving sixty-eight recitals in fifty different American cities.

The combination of tenor and contralto is the ideal concert arrangement, and gives opportunity for the introduction of a number of too-seldom heard duets. Manager Oppenheimer assures music-lovers that the Murphy-Alcock program will be a gem from start to finish. He is now accepting mail orders for this event, which should be sent in care of Sherman, Clay & Co. Mail orders should always include war tax.

MARIE PARTRIDGE PRICE SONG RECITAL

Well Known San Francisco Soprano Distinguishes Herself With Clear Lyric Soprano Voice and Careful Phrasing

Mrs. Marie Partridge Price, soprano, ably assisted by Uda Waldrop, pianist, gave an enjoyable song recital at the Italian Room of the St. Francis Hotel on Thursday evening, September 18th, in the presence of a large audience that filled every available seat, and proved by its frequent hearty outbursts of applause that the singer possessed the ability to cause pleasure. Mrs. Price belongs to that class of vocalists who never fail to reveal additional progress and improvement the oftener they appear in public. And by reason of such steady advance, they give evidence of unquestionable ability and fitness for the vocation which they have chosen as their life work.

Mrs. Price is the possessor of a soprano voice of delightful clarity and carrying power. It flows easily and freely, and is used with care and deliberation. The singer's conscientiousness is evidenced by a careful and deliberately thought out enunciation which gives added value to the words of a song, and in her phrasing she also employs the utmost pains and thoroughness. In deed Mrs. Price bestows so great care upon both enunciation and phrasing that at times one would like to hear a little more limpidity and hastening of tempi. But from a purely artistic standpoint it is often better to err on the side of deliberation than on the side of careless haste, and thus Mrs. Price is worthy of commendation.

The program, as will easily be seen from a careful perusal of the same, was judiciously compiled and contained a number of compositions that must be classed among the most representative works of vocal literature, the study and interpretation of which demand the utmost seriousness and care of presentation. Any vocalist who, like Mrs. Price, is able to interest and delight her hearers to the same degree as she did occupies a most enviable position in the musical colony of any community.

Mr. Waldrop, with his accustomed artistry and pianistic refinement, added to the musical importance of the event with his charming accompaniments. Mr. Waldrop belongs to those accompanists who, while they necessarily attract the attention of artistic minds, nevertheless do not disturb the artistic balance of a program by monopolizing attention and thus overshadow the soloist. He seeks to blend his work with the particular atmosphere created by the singer and thereby emphasizes his own efficiency and at the same time strengthens the influence of the singer.

The complete program rendered on this occasion was as follows: (a) Love Me or Not (Secchi), (b) Faithful Johnnie (L. van Beethoven), (c) Ask if You Damsk Rose be Sweet (Handel), (d) Recitative and Aria from Agrippina (Handel); (a) From Monte Pinco (Grieg), (b) In the Boat (Grieg), (c) A Dream (Grieg); (a) The Rose has Charmed the Nightingale (Rimsky-Korsakov), (b) The Bride's Song (Rimsky-Korsakov), (c) Chanson Indoue (Rimsky-Korsakov), (d) Petites Roses (Cesek), (e) Chanson Norvegienne (Fauré); (a) Lullaby (Cyril Scott), (b) Sleep Then, Ah Sleep (Branscombe), (c) Morning (Campbell Ross), (d) The Nightingale Has a Lyre of Gold (Whelpley), (e) Expectancy (La Forge).

FIRST MUSIC INSTITUTE FACULTY CONCERT

Mrs. M. E. Blanchard and Messrs. Conradi, Weiss and Edwards Present Program of Novelties at Inaugural Recital of The Institute of Music at Sorosis Hall

It was fitting that a new institution devoted to the development of musical education and the blazing of trails in matters of composition and educational methods, should have inaugurated its work with a program of unusual interest in the concert which took place Friday evening, September 11th, at Sorosis Hall. It was the first recital of the new Institute of Music of San Francisco, and the large attendance of invited guests attested the popularity with which the organization has been received by the public. The program was

over long, requiring nearly two hours for completion, but so interesting were the numbers, and so fresh and spontaneous the interpretations that the entire audience gave its undivided attention to it to the end.

Opening with Beethoven's final Trio in B flat, Messrs. Arthur Conradi, violinist, and director of the Institute, Arthur Weiss, 'cellist, and George Edwards, pianist, presented themselves in ensemble to the audience. But a public whose standards have been developed by the Chamber Music Society could not be deaf to the fact that these three artists, however perfect in individual work, had not played sufficiently long together to constitute an ideal effect for chamber music. Mr. Conradi's lone work in the trio was not full and free as in his later solo, though Dr. Weiss seized the opportunity for many beautiful effects. But this trio, coming late as it does in the series of Beethoven's works, is little more than a piano solo with violin and 'cello obbligato, and it afforded Mr. Edwards the best opportunity of the evening to display the variety of his pianism.

More of a novelty were the two songs by Brahms with 'cello obbligato, Op. 91, sung by Mrs. Blanchard. The first suffered slightly from the same lack of ensemble; but the second, "Cradle Song of the Virgin" was given with a rare perfection of technical and dramatic effect. The well known "Songs My Mother Taught Me" was splendidly sung by Mrs. Blanchard, and her interpretation of the quaint "Tom the Rhymer," by Loewe, which she introduced with explanatory remarks, entirely captivated the audience.

Mr. Conradi followed with a little played chaconne by Corelli—"La Folia." The infinite variety of mood in this piece gave Mr. Conradi the opportunity to display the splendid qualities of his art. Especially in the elaborate cadenza by Leonard were his dramatic powers and technical perfection of intonation and "double stopping" evinced. His work in this composition was a triumph of musical art, and those who were so fortunate as to hear him on this occasion will not soon forget the profound impression he made. Mr. Conradi next wended his way through the free barring of George Edwards' "Sunrise Thru the Mists" with such musical success that the audience all but demanded a repetition. The Wleniawski "Capriccio Valse" closed Mr. Conradi's group appropriately with trills and lilt and fire works.

The sonata for violin and piano by Catherine Urner, which took the Ladd Prize at the University this year, and for which Messrs. Conradi and Edwards were selected to give its premier performance at the Greek theatre some weeks ago, closed the program. The players had made a distinct advance in the freedom with which they interpreted the novel work, but a second hearing confirmed the general impression that the second movement is the best, the first being too long and the third too short. The composer's mastery of detail is evident in all the movements, and occasional moments of inspiration were apparent; but the large grasp, which is required for long movements, was naturally lacking in the first effort even of a talented young composer.

Faculty concerts will be regular events of the Institute, the second being announced for October 24th, in Sorosis Hall. On this occasion other novelties will be given to the public; and other artists, new to San Francisco audiences, will make their bow. Harry Van Dyke, pianist, and John Whitcomb Nash, basso and reader, who after a long association with David Bispham, is equipped with a particularly vital means of expression, will be the chief features of the program.

GERALDINE FARRAR CONCERT

For the concert of Geraldine Farrar at the Curran Theatre, Sunday afternoon, October 5th, Mr. C. A. Ellis, the Boston Manager of Miss Farrar, as well as Rachmaninoff, Paderewski, Melba, Kreisler, and for twenty-five years Manager of the Boston Symphony Orchestra, has sent to his local representative, Frank W. Healy, a supply of booklets containing the original text and translations of all songs which will be heard at Miss Farrar's concert, and which will be distributed to all in attendance, which will add greatly to the pleasure to be derived. It is five years since Miss Farrar last appeared in San Francisco, and at which time a great audience applauded her.

Judging from the advance sale of tickets, and the many inquiries at the box office, the Farrar Concert of October 5th could fill the Exposition Auditorium to the doors. In reply to the many questions asked, Mr. Frank W. Healy, local representative, states that the Curran Theatre concert will positively be the only concert to be given by Miss Farrar in Northern California. Miss Farrar will arrive here from Los Angeles in her private pullman car, which will be set out in Oakland. She will dress for the concert in Oakland, coming to San Francisco in a limousine, likewise returning immediately after the concert on Sunday night; The Farrar party will then leave for Denver.

The following is the program that will be rendered by Miss Farrar and her Concert Company:

Adelaide (Beethoven), Mr. Hackett; Etude No. 5, Op. 10, Nocturne, (Chopin), Tocatta (Saint-Saens), Miss Renard; My Mother Bids Me bind My Hair (Haydn), For Music (Franz), Summer Fields (Brahms), New Love, New Life (Beethoven), Miss Farrar; Tes Yeux! (René Rabey), La Procession (Cesar Franck), Mando-line (Gabriel Fauré), Nocturne (Cesar Franck), Dansons la Gigue (Poldowski), Mr. Hackett; In the Meadow (Rubinstein), Eastern Romance (Rimsky-Korsakov), In the Silent Night (Rachmaninoff), The Wounded Birch, The Snowdrop (Gretchaninoff), Miss Farrar; Etude de Concert (Liszt), Blue Danube Waltz (Strauss-Schulz-Evler), Miss Renard; Dream Tryst (Cadman), Fair House of Joy (Quilter), Sea Lyric (George C. Vieux), O Cool is the Valley Now (Louis Koemmenich), The Eagle (Emil J. Polak), Mr. Hackett; Ab-sence (Berlioz), Au Printemps (Gounod), Sans Toi (d'Hardelot), Ouvre Tes Yeux Bleus (by request) (M. senet), Miss Farrar.

CLARENCE EDDY DEFIES STREET CAR STRIKE

Notwithstanding the Transportation Difficulties in Chicago Early in August Clarence, Eddy Succeeded Crowding House

During the street car strike in Chicago Clarence Eddy gave one of his splendid organ recitals in the Windy City and contrary to all expectations, attracted a crowded house and played in his masterly fashion a program of unusual artistic merit. Charles E. Watts, in the Music News of August 8th, had this to say of the event:

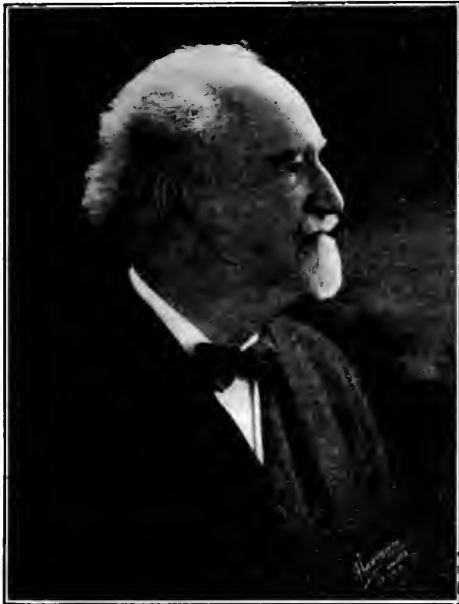
Chicago proved two things conclusively on last Friday evening:

(1) That it can get along very well indeed without any street car or elevated trains, when put to the test; and

(2) That the drawing power of Clarence Eddy as an organ recitalist is far, far from being on the wane, and on the contrary was the cause of a remarkable demonstration at that time.

There was not a street car or an elevated train in the city in operation and, as you know, the Hyde Park Baptist Church is a good, long walk from the Illinois Central Railroad (its nearest point of transportation) and, besides, it is far out on the South Side. But, in spite of these facts, the large church was filled to the last place, every available extra seat was put in and even the pulpit was crowded with those who had paid their money to hear Mr. Eddy play in one of the series of University Summer Night Concerts, usually held at Mandel Hall, but on this occasion transferred to the church, because of its larger seating capacity and also the fact that the organ there is a really superior instrument. There were no fewer than fifteen hundred people in the audience at this time—perhaps a good many more than that.

Mr. Eddy has long been regarded as the dean of



CLARENCE EDDY

The Eminent American Organ Virtuoso Who Will Remain East to Fill Numerous Organ Recitals and Train Many Aspiring Organists

Organists in America. The quality of his art has been proven to be of the best for many years, and his personality and general intelligence are such that he has been enabled to make a great fame for himself and to hold it securely. There is a certain suavity in the playing of Mr. Eddy which pertains to the work of but few other organists. He is such a past master of technique, so adept in registrations and so absolutely resourceful in all the possibilities of the organ that he never loses the smooth flow of whatever composition he may be playing, and his shading, coloring and climax building are always logical and convincing.

And he is a master builder of programs. On Friday he gave some of the Old Classics, some of the modern French master works, a good deal of American composition—"something new and something old" (an infallible recipe for holding attention), and, to cap the climax of expectation on the part of those not too highly versed in profundity as it applies to music, he played a most charmingly simple and ravishingly beautiful arrangement of the well-known "Ave Maria," by Schubert. And this was a piece of wisdom which all recitalists might always copy, with good effect. For nothing is more sure than that there are, in almost every audience, scores who will appreciate this kind of music, and will adore the player, when they might go away untouched by a program which was altogether technical and introspective. The Prelude and Fugue on B-A-C-H (Bach) was clearly played, and the French school admirably depicted in a "Romance Without Words" and a "Caprice Heroique" of Bonnet. "Hope," a new work of Yon, proved fascinating, as also a wonderfully played Caprice of Wolstenholme. One is tempted to say that the "Evening Harmonies" (Karg-Elert) was the gem of the program, for it proved engrossingly beautiful and clever beyond telling in the manipulation accorded by Mr. Eddy. Stoughton's new "Neptune" is a big piece and seems, at first, a little too diffuse. It contains a wealth of fine material, however, and familiarity may make it standard. At

all events, it is a good piece of American writing and another step along that desirable way.

The Scherzo of Enrico Bossi, beloved of concert organists, was played so well by Mr. Eddy as to provide an object lesson to most of them, and the program ended with a brilliant setting forth of the "Festal March," by Oscar E. Schminke. Just before this was a thoroughly interesting number, consisting of the bracketed "Morning Song" of Herbert J. Wrightson, the former being a well-known English composer and the latter a teacher in Chicago. Both pieces proved grateful material for an organ concert, and together provided contrast as well as beauty.

The Wrightson piece was best and disclosed a remarkable flow of progression of effective harmonies, as well as of good melody, and rose at the climax to a point of dramatic clor. There was unlimited applause and the injecting of several encores into the program, which was played without pause. At least one of these encores was of exceptional interest, and I will find out more about it and tell you the details later.

It is surely nothing to be proud of that San Francisco neglected the opportunity to keep Mr. Eddy in the far West when he made his home here for several years. It will ever remain a blot on the musical reputation of this community to have had this truly great master of the organ within easy reach and failed to induce him to remain. The Pacific Coast Musical Review can not resist the temptation to quote from a letter recently received by the editor of the paper in which Mr. Eddy speaks of his decision to stay East. Naturally this was not intended for publication but we believe it necessary to give it publicity for it will put this paper on Eddy to stay, while others did not seem to see the justice of our ambitions. Says Mr. Eddy:

"I am profoundly grateful for your many, very many, courtesies to us. I can see no future for me in San Francisco. The field is too limited and the opportunities for recital and concert engagements are too few to warrant my remaining there any longer. It was evidently a mistake for me to try to do anything there permanently, and now I am compelled to rectify that mistake. I shall miss my friends out there tremendously,

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and very conspicuously among them I count yourself."

If there is any sense of shame left among those responsible for filling the position of municipal organist in San Francisco, they ought to blush when they read the above lines.

THE PACIFIC MUSICAL SOCIETY OPENS SEASON

Horace Britt, 'Cellist, and Lydia Sturtevant, Contralto, Present Excellent Program Before Large and Representative Audience

By ALFRED METZGER

The Colonial Ballroom of the St. Francis Hotel presented an elegant scene on Friday evening, September 19th, when the Pacific Musical Society opened the musical club season of 1918-1920, with a delightful program of vocal and instrumental compositions by two such splendid artists as Horace Britt, the justly noted 'cello virtuoso, and Lydia Sturtevant, the well known and decidedly accomplished contralto. Ruth Muzzi Conniston, pianist, appeared in the ensemble numbers and played all the accompaniments. The spacious Colonial Ballroom was crowded on this occasion with a brilliant assemblage who seemed to listen to excellent music, showing that the new season will be the most successful and the most noteworthy in the history of the society so far.

The opening number of the program was actually not a musical one. It consisted of an address by the President, Mrs. John McGaw, who received a hearty and well merited welcome. She spoke of the past accomplishments of the Pacific Musical Society as well as the plans mapped out for the present season and convinced her hearers that this organization occupied a most useful position in the musical life of the community. Mrs. McGaw's own popularity as well as the high esteem in which the Pacific Musical Society is held was testified to by the enthusiasm with which the President's remarks were received.

Horace Britt opened the musical portion of the program with Boccherini's 'cello sonata No. 6 in A major. He received an ovation upon his entrance, showing the popularity he enjoys and immediately proceeded to show that the high esteem in which he is held by the serious musical element of the community is surely greatly deserved. We have never heard a finer inter-

pretation of this beautiful sonata. Mr. Britt grasped the character and refined beauty of this work. He also brought out the various contrasts between the more delicate and graceful phrases and the more vigorous and what we may call the more dramatic phases of the work. He was ably assisted by Miss Conniston, whose limpidity of touch, dexterity of technique and intelligence of phrasing pleased her hearers greatly.

Mr. Britt played two more groups of 'cello number during the course of the program. One consisted of three Schumann works, (The first from Fantasiestuecke for clarinet, the second and third from "Im Volkston," for 'cello) which were interpreted with skilled musicianship and artistry, and in which Miss Conniston also acquitted herself creditably, and the other consisted of a group of three compositions as follows: Serenade Espagnole (Glazounow), Danse Espagnole (Granados), and the last movement of the Lalo concerto. The oftener you hear Mr. Britt the more you become impressed with his irresistible virtuosity. His clean-cut spiccato effects, his ethereal pianissimo, his clear and tonally accurate harmonics, his pearly runs and his perfect octaves and double stops combine to make his playing a feast for the ears.

But Mr. Britt's playing is not only pleasing to the ears it is equally delightful to the eye for his graceful wrist in bowing is surely a pleasure to watch. His beautiful round tone gives his interpretation a bel canto effect and his rhythmic precision lends vivacity to his phrasing. In the Boccherini Sonata particularly he exhibited a refinement of style and delicacy of execution that emphasized the old Italian melodic school which this sonata so amply represents.

Lydia Sturtevant appeared twice on the program and sang: Ah mon fils, aria from the Prophet (Meyerbeer), J'aie pleure en reve (Hue), La Partida (Alvarez), Call



JULIA HEINRICH

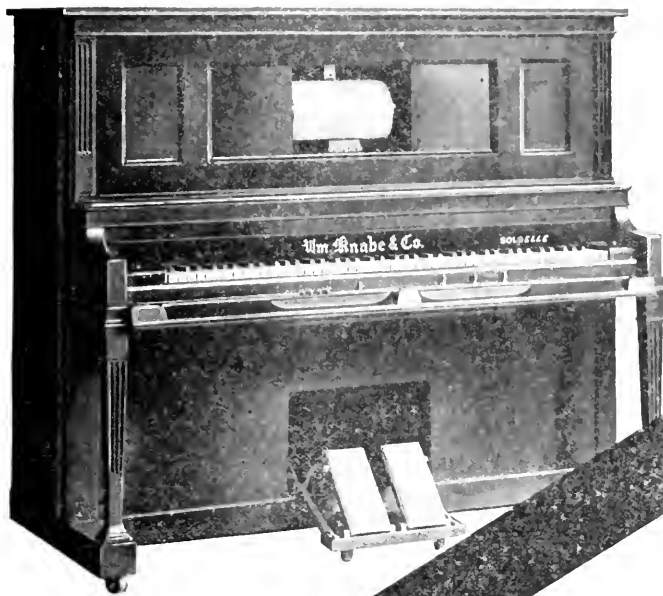
The Noted Operatic and Concert Soprano Who Met With a Fatal Accident at an Eastern Railroad Station Last Week

Me No More (Cadman), and Sacrament (McDermid). We never heard Miss Sturtevant to better advantage than on this occasion. Her rich, resonant voice, which we would specify to be more of a mezzo soprano than contralto, rang true and pleasing in every composition interpreted. Its flexibility was particularly evident, and it was used with exemplary adherence to easy breath control, a most gratifying employment of sustained tones, depth of expression and sentiment, and above all decided artistic temperament in the most sincere meaning of the term. Miss Sturtevant was particularly successful in bringing out the more caressing features of some of the songs interpreted, among these being an encore of a delightful "pickaniny" song, and a Spring Song by Rachmaninoff, also an encore.

The accompaniments by Miss Conniston were surely among the features of the event. Her artistic repression, velvety touch and graceful phrasing blended excellently with the performance of the soloists. Altogether this concert was an auspicious opening of our musical club season and the Pacific Musical Society will find it difficult to keep up the standard of this event, although it will no doubt succeed in doing so eventually.

CHERNIAVSKYS' RETURN

The world famous trio of instrumentalists, Leo, Jan and Mischel Cherniavsky, who but recently returned from a tour that took them into India, South Africa and Australia, will remain in this country during 1919-20 season, and contemplate beginning their American tournee in California. They will give one recital only in San Francisco, under Selby C. Oppenheimer's management, and this interesting event will occur during November.



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Leo Ornstein
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Pol Plancon
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ALICE GENTLE'S SENSATIONAL TRIUMPHS

As Member of the Ravinia Park Opera Company Distinguished Mezzo Soprano Arouses Enthusiasm Among Critics and Public

The thousands of admirers and friends which Alice Gentle, the handsome and gifted mezzo soprano, has made on the Pacific Coast, will no doubt be pleased to hear of her veritable sensational artistic triumphs achieved by her during her extended engagement at Ravinia Park, the famous summer resort near Chicago, Ill. Every year a company selected from the best material of the Metropolitan Opera Company of New York, with a few worthy additions, appears at Ravinia Park under the musical direction of one or two conductors from the Metropolitan Opera House. This year the conductors were Gennaro Papi and Mr. Hagemann, so well known here from his skillful conducting of the Exposition Orchestra.

We have followed the success of this operatic engagement throughout the summer months and have discovered that among all the artists, who included the very best obtainable for summer engagements and some of the very best in this country, Alice Gentle really scored the greatest artistic successes. Critics usually most conservative in their expressions became enthusiastic when recording the performances of Miss Gentle, and at times they found themselves justified to write in superlatives. This was specially true of Alice Gentle's Santuzza, Carmen and Azucena, which we on the Pacific Coast had already had opportunity to admire and wherefore we may safely endorse the judgment of the Chicago critics.

We have at hand two particularly convincing reviews regarding Miss Gentle's success in *Cavalleria Rusticana* in which her performance as Santuzza aroused unusual enthusiasm. Herman Devries, in the Chicago Evening American, said of her on this auspicious occasion:

Gentle a Great Santuzza

We have all had an earful of Santuzzas, we have heard small ones and tall ones—tearful ones and vehement, sorrowful or vindictive, passionate or powerful. We have heard them sing well and act badly or sing badly and act well. We have also heard very, very good ones. But Alice Gentle is everything one expects—she gives you every emotion you think Santuzza should feel, and she adds illuminating, logical, instinctively, clever touches of acting that make a standard by which you will criticize every other Santuzza in days to come. She is a tragedienne lyrique of remarkable intelligence and power. Listed as a mezzo-soprano, Miss Gentle was by no means out of her depth in the Mascagni score, and flung out high B's and C naturals with splendid assurance. In the mezzo-voice passages the quality was a carress—a balm.

Although there are many details to be noted in her composition of the role, one in particular must be mentioned. After Santuzza's denunciation of Turridu, every singer until now has risen from the church steps and, sobbing, taken her place at the table on the other side of the stage. This has been an inevitable piece of "business." Not so with Miss Gentle. She gathers up her shawl and, sobbing, goes up stage, almost groping her way toward her home—naturally as any woman would do after such a scene. At the back she suddenly finds herself face to face with Alfio, and it is on the impulse of this moment and meeting that, in a revulsion of feeling, she reveals to him his wife's betrayal. Miss Gentle's portrayal is full of these touches—so intelligent and interesting. I will be pardoned this outburst of enthusiasm after my readers have seen Miss Gentle in the part.

Maurice Rosenfeldt, the well known critic, said of this same performance in the Daily News:

Easily carrying off the honors of the evening last night at Ravinia, Alice Gentle proved herself a great artist in her representation of Santuzza in Mascagni's masterpiece, "Cavalleria Rusticana."

She surprised the audience with her depth of passion, with her realistic and powerfully dramatic acting and, above all, with her superb singing.

A mezzo-soprano with a dramatic soprano range, Miss Gentle put into the music of this absorbing role a thrill and an intensity which carried all before it and storms of applause greeted every part of the score which she sang.

While neither in her singing of Am-

neris, nor in that of her Azucena, such range and volume of voice was manifested, in this more modern and more realistic role, all of Miss Gentle's artistic attainments had full sway and she took advantage of her many opportunities. The opera was easily hers last night.

Exactly the same kind of eulogies were showered upon Miss Gentle by the critics of the daily press, the Chicago music journals and the correspondents for the New York papers on her other roles, which included Carmen, Azucena, Amneris and others. Now such an artist ought to be heard on the Pacific Coast, particularly as we really had the rare



ALICE GENTLE

The Handsome and Gifted Prima Donna Mezzo Soprano Who Conquered For Herself a Series of Sensational Artistic Triumphs at Ravinia Park Near Chicago This Summer

honor and satisfaction to "discover" her here as a full fledged opera prima donna. If there is any ambitious, courageous and enterprising manager on the Pacific Coast, who knows when he has a golden opportunity, here is his chance to secure Miss Gentle for a Pacific Coast concert tour. She is at present under the able management of Haensel & Jones, of New York. We wonder who has the native pride and ambition to take advantage of such a rare opportunity.

SEPTEMBER RECITAL

This month's recital at Kellar-Fox School of Music at Filmore and McAllister streets was given last evening, September 18th, by Miss Ruth Knudson, a fourteen-year-old piano pupil of Alice Kellar-Fox. Miss Knudson showed remarkable talent for one so young and much credit is due her teacher. Following was the program

Prelude Op. 3, No. 2 (Rachmaninoff), Solfeggietto (Bach), Two Larks (Leschetizky), Menuet Op. 14, No. 1 (Paderewski), Miss Ruth Knudson; Vocal Solos: Group of songs by Abbie Gerrish-Jones, (a) What Shall I Sing To Thee, (b) The

Night is Alive With Song, (c) My Love O'You, Mrs. Alice Kellar-Fox; Piano Solos: (a) Valse Op. 64, No. 1 (Chopin), (b) Andante from Lucia di Lammermoor for left hand alone, Op. 13, Arranged by Leschetizky, (c) Butterfly (Grieg), Miss Ruth Knudson.

THEATRE FRANCAIS OPENS SEASON

Large Audience Attends Gala Performance at Knights of Columbus Hall Under Direction of Andre Ferrier

The brilliant season of the Theatre Francais, of which Andre Ferrier is the able director, was opened at Knights of Columbus Hall, 150 Golden Gate Avenue, on Saturday evening, September 20th, under the most auspicious circumstances. A large audience crowded the auditorium and proved by its attention and approval that the program was presented according to its liking. The program opened with an overture excellently interpreted by the orchestra. Then followed a prologue interpreted most effectively by

Thrower, Messrs. A. Camby, Arloux, Cadenasso.

The orchestra was under the direction of Emilio Puyans and Nathan Firestone did some of the conducting most ably. Both as to vocal efficiency and dramatic effect the performance was surely one of the most successful ever given by this excellent organization, and everyone present displayed such interest and gained such enjoyment that the rest of the season is looked forward to with more than ordinary interest. Mr. Ferrier has every reason to feel greatly pleased with the success of the company and the interest of the public.

JULIA HEINRICH KILLED

Distinguished Concert Soprano Meets With Strange Accident at Railroad Station

The numerous friends and admirers of Julia Heinrich, the distinguished operatic and concert soprano, met with a strange accident while waiting for a train at some Eastern railroad station. It seems a locomotive run into a baggage truck and forced it off the track. Julia Heinrich, who was standing in the way of the truck, was violently hit by the same and fatally injured, death following almost instantaneously.

Miss Heinrich was the daughter of Max Heinrich, with whom she appeared in concerts for several years, but lately she entered the operatic field and the concert work of her own account. She was a declamatory artist of exceptional merit and her intelligent mode of interpretation brought her well justified success. Only last year she was a visitor in San Francisco, and although she did not appear in public on that occasion, she gave two private hearings in the presence of a number of friends.

Her sudden death proved a severe shock to her many admirers not only because of its suddenness but also because of its terrible character.

Mary Pasmore, the gifted young violinist of the Pasmore Trio, has accepted an excellent engagement in Honolulu. She will remain there during the year and will play ensemble music with Dorothy Pasmore, cellist, and Frank Moss, pianist, who are already there. Miss Pasmore will leave to-day.

Mrs. Zeb Kendall, soprano, pupil of Mme. M. E. Vincent, sang at the Sorosis Club last Monday afternoon, September 22d, and made an excellent impression by reason of her splendid voice and her refined artistry.

Mme. Stella Jelica, the gifted coloratura soprano, who recently scored such an unusual artistic triumph at the Humboldt Music Festival in Eureka, is spending a much needed vacation in the Sierra Mountains. Mr. and Mrs. Jelica motored around Donner Lake early this week, staying overnight at Truckee and leaving for Lake Tahoe in the morning. Mme. Jelica had the distinction to lead the singing of the Star Spangled Banner after President Wilson's speech in Truckee, which was delivered from the observation car of his private train. The President thanked Mme. Jelica for her splendid vocal assistance, and joined in applauding after the conclusion of the anthem.

Marian Patricia Cavanaugh, the exceptionally talented little eight-year-old pianist pupil of Joseph George Jacobson, has been asked to give the Half Hour of Music at the Greek Theatre in Berkeley on Sunday afternoon, October 12th, when she will play an interesting program.

Ruth Viola Davis was re-elected president of the Mansfield Club on Wednesday morning, September 17th, at the first meeting of the season 1919-20. This represents an innovation in the annals of this club, inasmuch as it is the first time that a president has been elected for two consecutive terms. The club was organized sixteen years ago by artist pupils is the vice president and Marjorie son is the vice president and Marjorie Scott, the secretary.

ALCAZAR

One week did not prove sufficient for the crowds that wanted to see "Pollyanna," at the Alcazar, and its continuance for another week becomes imperative. It is one of the greatest drawing successes in the history of the modern stage. The immense popularity of Eleanor H. Porter's "Pollyanna" stories, or glad books, which ran into editions of

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more than a million copies, led inevitable to their dramatization. Young and old, of all conditions in big cities and small communities, have packed the theatres for four years to see their lovable characters visualized with the charm of human personality and spoken word. The Pollyanna propaganda of love, optimism, faith and mutual kindness and happiness was never more timely than just now when the best and truest qualities of human impulse and endeavor are so necessary to humanity. In preparation is "The Naughty Wife," to be given by the New Alcazar Company for the first time in San Francisco. It is a widely discussed play of international success and its run at the Harris Theatre, New York, was a long and merry one. It is now approaching its 750th performance at the Playhouse, London, where it has been given continuously since the Fall of 1917.

THE FLONZALEY QUARTET

One of the first American critics to recognize the merits of the Flonzaley Quartet was Philip Hale, of Boston. The initial performance which the Flonzaleys gave in that city some years ago, Mr. Hale characterized as "one of the most brilliant in the history of chamber music within the last twenty years."

Since then the recognition accorded the Flonzaleys has extended from one end of the country to the other.

In a recent issue of the Herald, Mr. Hale said: "It is not necessary to praise at great length. It is enough to say that in addition to a perfect ensemble in attack phrasing, exquisite sense of proportion and common relationship, the performances of the Quartet are distinguished by unusual tonal beauty, infinite variety of nuances, inimitable rhythm, fire and passion."

The Quartet was founded in 1903 by Mr. E. J. Coppet, and named after his Swiss villa "Flonzaley" on Lake Geneva. The fame of its soirees soon spread, and a series of tours through Holland, Germany and France made its European reputation secure. In this country, tours under Loudon Charlton's management have been made with phenomenal success.

The Quartet, now an independent body,

devotes its entire time to the cultivation of chamber music, the singleness of purpose and lofty aim of its members being shown by an agreement neither to teach, play in orchestra, nor accept individual engagements. In this respect it is unique among string quartets of the world.

WHEN TO START SINGING

According to Mme. Helen Stanley, the eternal question "At what age shall I commence to study singing?" is to the experienced singer a bit amusing. Mme. Stanley contends that if the singer's spirit is in the child nothing in the world will stop its singing.

"The embryonic singer," says the famous prima donna, "will sing from morning till night, in spite of rules and theories. An all-providing Nature seems to make untutored efforts the very best kind of practice, and the only risk of injury is bringing the child into contact with bad music. Children seem to be doing their best to prove the Darwinian theory by showing they can mimic quite as well as monkeys. It is through mimicry, more or less unconscious, I suppose, that the average child comes into its little store of wisdom. If the small vocal student is taken to the vaudeville theatre, where every known vocal law is mutilated in twenty different ways, and the child observes that the smashing process awakens tumultuous applause, it is only reasonable for it to infer that such methods of singing are the approved ones, and to promptly adopt them.

"The first thing a parent of a musical child should consider is to teach it to appreciate the difference between good taste and bad in singing. A horrible example' should be designated as such, and not tacitly endured and, by influence, endorsed. On the other hand, the more good singing a child hears, the better will be the effect on the mind which is to direct its musical future. This is one branch of the vocalist's education that may begin long before actual lessons, and it is too often neglected."

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FINAL WEEK OF THE MASQUERADER AT CURRAN

With Sunday night's performance, Guy Bates Post will begin the third and final week of his tremendously prosperous engagement at the Curran Theatre in "The Masquerader," his greatest starring medium. That the distinguished actor could remain indefinitely is demonstrated by the capacity audiences which he has been attracting nightly and by the advance sale which is enormous. Booking arrangements absolutely prevent a continuation of the engagement, however, and the run will end with the performance of Saturday night, October 4th.

San Francisco has seldom seen such acting as Post gives in "The Masquerader." It is a curious dual role that he is called upon to play and he is equally convincing as the drug-crazed member of Parliament, John Chilcote, and as John Loder, the ambitious young Canadian, who is Chilcote's physical double and his moral antithesis. The distinctions between the characters are both broad and subtle, and Post draws each character with a sure touch. The wizard hand of Richard Walton Tully, the producer, is in happy evidence throughout the production. The settings are artistically conceived and elaborately carried out, and the lighting effects are admirable.

The star is given worthy support by a company which embraces such players as Alice John, Lionel Belmore, Clarence Handyside, Reginald Carrington, Ruby Gordon, Audrey Anderson and others. "Under Orders," a dramatic novelty of the first water, in that but two players are required to interpret it, will be presented at the Curran following Post and opening Sunday night, October 5th. The play was written by Berte Thomas and elaborated by Roi Cooper Megrue.

NOVEL PROGRAMS BY COPELAND AND DANCERS

In December, Selby C. Oppenheimer will bring to San Francisco for the first time the famous "Isadora Duncan Dancers," and George Copeland, the pianist. The novel "illustrated concert recitals" by Copeland and these six lovely "Isadorables," known as the Isadora Duncan Dancers, present features so extraordinary and so different from those of any other musical offering that detailed account of them is distinctly deserved. Of deep poetic significance and singular beauty are these illustrations of the moods of the piano masterpieces, and one who sees them wonders why the great classics of music are not more often portrayed this way.

It is an attraction of the highest artistic merit, and remarkable for its astonishing grace and beauty. The six young girls were chosen by Isadora Duncan from among a number of others, and trained by her up to the time when she felt they were artists in their own right. They express by pose and gesture the moods of the composers. It is an experience well worth while to see such physical expressions of rhythm associated with the masterpieces of instrumental harmony. Their interpretations have been carefully prepared and they come before great audiences in every large city with the serene poise and grace of Greek statuary, awakened suddenly to life by the strains of masterly music. The dancers, in pairs, or singly, or in ensemble, visualize the moods of the music supplied by Copeland's consummate art.

George Copeland is a pianist of exceptional skill and erudition, investing his work with a charm and grace all his own.

CRANDALL CONCERT IS A BRILLIANT SUCCESS

Oakland Auditorium Opera House Packed to the Doors—Berkeley Musical Association Announces Plans Miss Z. W. Potter's Splendid Season

By ELIZABETH WESTGATE

Oakland, September 22, 1919.

Resolute devotion to lofty musical ideals, steadfast loyalty to "the truth that is in him"—these have won for Mr. Edwin Dunbar Crandall the affection of his hundreds of friends and the respect and admiration of a large public. Through the years of a generation Mr. Crandall has wrought with ever-developing enthusiasm and skill. His activities are many, and too familiar to us all to need recounting here.

His friends and associates, therefore, had full reason for expressing their fealty, and a "concert of appreciation" was the outcome. This occurred at the Oakland Auditorium Opera House on Tuesday evening, September 16th. Every seat was taken, and some late-comers were obliged to content themselves with standing. The clubs having the matter at heart were the Bohemian Club of San Francisco, The Loring Club of San Francisco, The Athenian-Nile Club of Oakland and the Oakland Orpheus, and the management of the event was brilliantly accomplished by Mr. Leslie Taylor, whose untiring zeal and good taste are worthy of the highest praise. This was the program:

PART I

1. (a) Choral Marches from the Bohemian Club Grove Play of 1909. Saint Patrick at Tara, book by Henry Morse Stephens; music by Wallace A. Sabin. A. Leinster; B. Munster; C. Ulster; D. Connough, E. Meath. The Loring Club, The Oakland Orpheus, The Bohemian Club Chorus. Conducted by the Composer. (b) Who Will Marry Me, Marching Song, Words and Music by Joseph D. Redding. Conducted by the Composer. Mr. Fred Maurer at the piano. 2. (a) Solenne in Questa Ora, from La Forza del Destino (Verdi); (b) O Mimì, tu più non torni, from La Bohème (Puccini), Mr. Charles F. Bulotti, Mr. Austin W. Sperry; Mr. Uda Waldrop at the piano. 3. (a) Airs de Ballet—from "Ascanio" (Saint-Saëns), (b) Andalousie (Pessard), (c) Valse, Opus 64 (Chopin), Mr. Emilio Puyans, Mr. Waldrop at the piano. 4. (a) "Love, They Wait For Your Return," (Uda Waldrop), from the Bohemian Club

Grove Play of 1914; "Nec Netama," lyric (J. Wilson Shiels), obligato by Mr. Nathan Firestone; (b) Aria "Manon Lescaut" (Puccini), Frances Hamilton; Mr. Waldrop at the piano.

PART II

5. (a) Romance (G. Faure); (b) Danse Espagnole (Granados); Mr. Horace Britt; Mr. Waldrop at the piano; 6. Songs—Selected, Mr. Mackenzie Gordon; Mr. Waldrop at the piano. 7. Two Serenades, (a) Widor, (b) Drigo, Mr. Nathan Firestone, Violin; Mr. Horace Britt, Cello; Mr. Emilio Puyans, Flute; Mr. Uda Waldrop, Piano; Mr. Wallace A. Sabin, Organ. 8. The Two Grenadiers (Schumann); Mr. Henry L. Perry; Mr. Waldrop at the piano. 9. Violin Solo, Selected, Mr. Nathan Firestone; Mr. Waldrop at the piano. 10. The Neapolitan Trio, Mr. Mackenzie Gordon, Mr. William B. Hopkins, Mr. Charles J. Dickman, Mr. Waldrop at the piano. 11. The Chorus, (a) A May Night (Franz Abt); (b) Viking Song (S. Coleridge-Taylor); Conducted by Mr. Edwin Dunbar Crandall; Mrs. Bessie Beatty Roland at the piano.

"The very best of everything in its line" declared, with conviction, a well-known business man sitting near me. There were about one hundred and twenty singers in the choruses which opened and closed the program, and the effect in the very first songs was no less than thrilling, the audience being acutely responsive. Many of us were hearing Mr. Sabin's "choral marches" for the first time, and found them stirring and fine. The merry little tuneful song of Mr. Redding's found instant favor.

The duets were so much enjoyed that a portion of the Verdi had to be repeated. (In point of fact, no soloist was permitted to retire without adding at least one offering to the printed list.)

Mr. Puyans revealed his consummate artistry, which never, indeed, fails. The "great god Pan" seems re-incarnated when Mr. Puyans plays, though I am sure he never took the trouble—gods do not, we know—to gain the technique which Mr. Puyans has achieved.

Miss Hamilton is a new comer, and made friends at once through her delightful interpretations of the songs of our Californians, as well as in the difficult aria. Her voice is one which, it is to be hoped, will be frequently heard here. Mr. Waldrop's song is one of the most important from his pen.

Mr. Britt's playing was replete with the charm of true elegance—a certain aristocratic brilliance which only he, of all our players of the violoncello, seems invariably to display.

The two melodious and familiar serenades were much enjoyed and beautifully played.

Mr. Perry sang "The Two Grenadiers" with a new and a loftier sentiment than ever before; his experience during the war having, apparently, given him a new vision of that immortal song.

Mr. Firestone played the favorite Humoresque by Dvorak, The Bee, by Schubert (not Franz Peter), and another, the name of which I do not at this moment recall. He was warmly received.

The Neapolitan Trio vouchsafed us outsiders a hint of the glee which rages at the Bohemian Club many a time and oft. Few funnier things ever happen in this very, very funny, world, this best-of-all-possible worlds.

To the pure pleasure of everybody, Mr. Gordon sang several old songs—Loch Lomond, Drink to Me Only, Annie Laurie—as only he can sing them. They left a memory to take with us through whatever the years may bring.

The presentation to Mr. Crandall, at this point, of a "round-robin," which contained the names of all who assisted to make the concert the great success it proved, and which was enriched by a painting of the redwoods of Bohemian Grove, done by Doctor W. A. Bryant, was made by Mr. Joseph D. Redding. Mr. Crandall reluctantly appeared on the stage, and received, not without emotion, this concrete evidence of the esteem of his fellows. Mr. Redding's brief speech was a model of its genre; witty, and touching but lightly on the deeper emotion present in the hearts of all. Not all speeches of presentation are so considerate.

The final choruses were under Mr. Crandall's baton. The accompanists were all quite splendid. Mr. Waldrop adapted himself with the utmost sympathy to every occasion; Mr. Maurer was at his very best, which is not surpassed; and Mrs. Roland's firmness and aplomb helped to hold steadfastly a chorus, the members of which were by that time somewhat over-wrought by the stirring events of the evening.

After the curtain fell, leaving the singers and Mr. Crandall alone together, a shout arose from the hearts of a hundred and twenty men, which will never be forgotten, I am sure, by the man they sought to honor hereby.

The Berkeley Musical Association has sent out its announcements for the coming season, the tenth of its history. The following artists have been selected for the five concerts promised:

Lambert Murphy, tenor, formerly of the Metropolitan Opera Company, and whose success in concert has been pronounced. Mr. Murphy has sung no less than seventeen times with the Philadelphia Symphony Orchestra.

Miss Merle Alcock, contralto, appears at the same recital. She has appeared repeatedly with the Boston Symphony, and is without question one of the leading contraltos in the country. Mr. Murphy and Miss Alcock are to come late in October, for the first concert of the series.

In December comes Albert Spalding, probably now the very foremost of American violinists, and who, for his bravery while lieutenant in the war, was decorated by the Italian government.

There will then, of necessity, be an interval until March, when Sophie Braslau, contralto, will sing for the association. In her exquisite song recitals she has rivalled her eminence in opera.

Alfred Cortot, famous French pianist, will play a re-



GERALDINE FARRAR

The Famous American Prima Donna Soprano Who Will Appear at the Curran Theatre Sunday Afternoon, October 5th

cit late in March, and the Flonzaley Quartet will be here in April.

Subscribers to the series should address the secretary, Mr. Julian R. Waybur.

Miss Z. W. Potter, the eminently successful concert manager, announces a truly notable array of artists for her season of 1919-1920. Mr. Murphy and Miss Alcock, mentioned above, will give a recital the 31st of October, in the Auditorium Opera House, where all subsequent concerts will also be held. On January 20th, Mme. Helen Stanley, dramatic soprano, an artist of rare distinction, is promised. The Minneapolis Symphony Orchestra, whose popularity here two years ago will be remembered, will give the third concert early in February. Miss Sophie Braslau, (also mentioned above) is to give the fourth event. Alfred Cortot and Jacques Thibaut, the eminent French violinist, who has been granted an extension of leave from the French army, will appear together in the final concert of this brilliant series.

Miss Potter will also present Mr. John Hand, the "new" American tenor, who has met with distinguished success in Eastern cities. This will be early in 1920.

During the season Miss Potter will also feature "Sousa and His Band"; the Duncan Dancers, with George Copeland, pianist, and Riccardo Stracciari, the great Italian baritone. This trio of attractions constitutes the "All-Star Course"—well named, indeed.

The Alameda County Music Teachers' Association will hold its next meeting at Miss Jenkin's school on Thursday evening, October 2nd. The association will on this occasion, have as guests of honor, Mrs. Zay Rector Bevitt, of Los Angeles, and Mr. Embs, the newly-elected supervisor of music in the Berkeley public schools. Mr. Charles Keeler will read several of his poems, a compliment which the teachers appreciate. Miss Theresa Ehrmann will play piano solos.

Mr. William Edwin Chamberlain, of Berkeley, is deeper than ever in musical work at the beginning of the season. He will continue his direction of the educational series of concerts for young people, which have been of inestimable value in past years. Eminent artists have promised programs. Mr. Chamberlain's wise direction of these concerts has already borne much fruit, in the ever-growing appreciation of the young people of Berkeley for what is best and highest in music.

A pupil of Mr. Chamberlain, the Reverend Edgar Boyle, of St. Anselm's in San Anselmo, has given several recitals of late. He has a tenor voice of beautiful quality, and unusual ability besides. The recitals are given at his church, for the pleasure of his people, and without price. At his most recent recital this was his program: Recitative and aria, Deeper and Deeper Still, and Wait Her Angels (Handel); On Wings of Song, (Mendelssohn); Songs My Mother Taught Me (Dvorak); Who is Sylvia (Schubert); Cleaving (Elgar); Thou'rt Like a Flower (Chadwick); The Four-leaved Clover (Bromwell); Now Sleeps the Crimson Petal (Quilter); Sleep, Little Baby of Mine (Dennee); Cavatina (Balle). The voice has been likened to that of John McCormack, in its lyric quality.

Miss Jeannette Knox, another pupil of Mr. Chamberlain, has developed a fine soprano voice, and has appeared in public several times recently, with immediate success.

I shall be glad to receive information of any musical event, and will ask readers to send programs and notes if they desire notice in this department.

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A FEW PRESS COMMENTS

Birmingham Age—Miss Alexandre sang Debussy's Beau Soir with real finish, and her other novelties revealed tone instruction and musicianly vocalization.

Canton (Ohio) Daily News—Miss Alexandre, who has a very pleasing mezzo-soprano voice, was one of the most charming artists heard in Canton this season. The freshness and buoyancy put into her selections by her unusual interpretations earned for her well-deserved enthusiasm on the part of the audience. * * * Miss Alexandre's French enunciation and the life with which she sang these numbers was that of a French artist.

Ulen (New York) Press—Miss Alexandre possesses a rich soprano voice, and she was equally at home in the difficult aria numbers and the lighter, daintier French songs. She is an accomplished and experienced singer and her part in the program was an added pleasure.

Charleston News-Courier—Miss Alexandre is a young and charming cantatrice, with a fresh, pulsing, musical voice, which she employs with fine discretion. Her voice combines the buoyancy of

youth with the sureness of the artist who has studied carefully. Though palmstucking, Miss Alexandre is not mechanical. She sings with naturalness and with agreeable enunciation. In operatic arias and in lieder, she reveals her earnestness of purpose and her desire to be faithful to her singing ideals. Her physical attractions are a distinct asset.

Baltimore News—Miss Alexandre has a very high, clear soprano voice which she uses with a great deal of intelligence and skill.

Akron (Ohio) Press—Miss Alexandre possesses a voice of marked agility, combined with a pleasing personality that immediately won attention of her audience. Starting with a group of delightful little French airs, she branched out into the classic Italian in her second selection. Her English songs were especially pleasing.

State Register, Springfield, Ill., May 22—Miss Alexandre is endowed with a wonderful voice, and gave excellent interpretations of her selections. Her voice showed excellent tone and brilliant artistry.

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HIGHER COST OF NEW YORK GRAND OPERA

Metropolitan Opera House Raises Best Seats to Seven Dollars Each. Government Trying to Bar Out Chorus Singers as Contract Laborers. Male Soprano and Contralto Surprise Gotham. German Grand and Comic Opera

New York, September 21:—Except to subscribers, the price of admission to the main floor of the Metropolitan Opera House in the forthcoming season will be increased one dollar, according to last week's announcement by the management. Those who are not regular subscribers for opera seats will be required to pay \$7 each for seats in the orchestra and orchestra circle, and \$4 each for seats in the dress circle.

"There will be no advance," it was stated, "in the price of subscription tickets, but the advances to non-subscribers are made necessary by the increased cost of producing grand opera. No advance will be made in the price of seats in the balcony and family circle."

The advance adds another dollar to the prices of last year, and with the theatre ticket war tax \$7 seats will now cost \$15.40 a pair. Residents of San Francisco used to think it almost impossible for a fellow to take his best girl to our occasional grand opera in style under \$20. It begins to look like that in the metropolis. Opera comes high but we must have it.

As a result of the Government having detained Urelio Bodini, an operatic chorusman and "small part" tenor, on Ellis Island on the ground that he was a "contract laborer," William J. Guard of the Metropolitan Opera Company said that the ruling, if it stand, would go much further than barring out the choruses for operu companies.

"There are eighty persons," he said, "who are members of the Vatican Chorus, who will arrive on the steamship Belvidere to sing at concerts in New York and other cities. If artists like Bodini are to be excluded, then the Vatican chorus, which is under contract, must be treated in the same manner if the laws are to be administered impartially."

"The decision in Bodini's case, which, I understand, was made under instructions from the Secretary of Labor, makes it appear as if the Labor Department had determined to stand against small artists who are fighting for a living, while upholding the few great stars in the grand opera world who have reached the zenith. If Bodini, who can sing forty roles in grand opera and sing in three languages, is not an artist I would like to have the Labor Department's definition of one."

Passengers on the steamship France, which reached here last week, included Mme. Frances Alda, wife of Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, and the Countess de Rodellec de Portez, who brought her granddaughter, Marcel de Maleysissie. Mme. Alda said she would appear this season in a new opera by an American composer, entitled "One of Cleopatra's Nights."

Soloists from the Sistine Chapel, including Alessandro Gabrielli, soprano; Luigi Gentili, contralto; Ezio Cecchini, tenor, and Augusto des Santos, basso, gave a concert last Sunday night at Carnegie Hall, making their first American appearance. The hall was filled and an overflow crowd sat on the stage. The singers appeared for the first part of the program in their church robes of red and sang five ecclesiastical numbers in Latin. They wore evening dress for the second part of the program, which consisted of songs in Italian. The entire program was arranged for quartet singing, and most of it was unaccompanied. When accompaniments were required they were played by Alberto Cametti. The four voices blended well and the audience applauded each number with enthusiasm.

Historical interest attached to the singing of the soprano and contralto parts by men. Up to the eighteenth century the male soprano dominated the world of song in Europe. The concert of the soloists of the Sistine chapel was therefore doubly interesting; first as good music; and second as a musical curiosity.

Fortune Gallo's English light opera company at the Shubert Theatre last week gave a performance of "The Chimes of Normandy," as the final of its revivals before leaving New York. Jefferson de Angelis, the Gaspard, was much applauded. Considerable interest centered in the singing of Warren Proctor, the Jean, whilst Ethel May Bagnall was Germaine and Rosamund Whiteside as Serpolette were most cordially received. Albert Parr, the tenor, was an effective Henri.

The Star Opera Company will begin a season of German opera in the Lexington Theatre, under the direction of Otto Goritz, beginning October 20, and lasting eight weeks, until the arrival of the Chicago Company. On the opening night there will be a concert, closing with Kreutzer's two-act opera, "Nachtlinger von Granada," and on October 21st, "Tsar and Zimmermann" will be sung. During the German season light operas will be given on Tuesday, Wednesday and Thursday evenings, and grand opera on the other nights. On Sunday nights Wagnerian concerts will be given. The conductors will be Theodore Spiering and Louis Koemmenich. In the repertory will be "The Bat," "Freischutz," "Fatinitzza," "Gypsy Baron," "Tyrolean," "Trumpeter of Sakingen," "Martha," and others.

An all-star operatic performance in Madison Square Garden has been planned for next Sunday, as a part of the welcome to this city of Admiral Hugo Conz of the Italian Navy. "Cavalleria Rusticana" and "Pagliacci" will be sung, and the receipts will be given to the Babies' Free Milk Fund of Italy.

The Symphony Society Orchestra, under the direction of Walter Damrosch, will begin its thirty-fifth season next Fall. After the concerts are over the orchestra

of ninety-three men will make a foreign trip, sailing about April 20th for an eight weeks' tour through France, Belgium, Holland, Switzerland, Italy and England, giving its concerts in the Paris Opera House, May 4th, 5th and 9th.

Rehearsals of the Philharmonic Society Orchestra will begin a month before the opening concert, under the direction of Josef Stransky, who has returned to town, and promises more important revivals and novelties than ever before. Two new compositions will be featured early in the season; Vítěslav Novák's tone poem, "In the Tatra Mountains," and one of Bernard Roger's works. The former is a Czecho-Slovak and the latter an American.

Six concerts will be given by the Oratorio Society of New York in a festival of music beginning April 6, 1920, at the Seventy-first Regiment Armory, instead of the usual concerts scattered throughout the season. On December 30th in Carnegie Hall there will be a gala performance of Handel's "Messiah," under the direction of Walter Damrosch, in which the soloists will be Frieda Hempel, Emma Roberts, Morgan Kingston and Frederick Patton.

Mischa Elman will make his first appearance in New York this season next Sunday evening, at the Hippodrome. After this year he expects to spend five seasons on tour in Europe.

The band of Arthur Pryor, formerly trombone soloist for Sousa, will supply the music for the new Capitol Theatre. The organization will be kept at its present strength of seventy musicians. They will play all of the music for the big cinema theatre, which claims to be the "largest in the world."

Charles B. Dillingham, who resigned as generalissimo of the Hippodrome rather than be a stumbling block to peace when the actors and musicians went out in the recent actors' strike, has returned as manager at the request of the 1132 singers, actors and others employed in Happy Days.

Musical plays continued at the theatres are as follows: "Shubert Gaieties," at the Forty-fourth Street; "Monte Cristo, Jr.," at the Winter Garden; "Greenwich Village Follies," at the Nora Bayes; "A Lonely Romeo," at the Casino; "La La Lucille," at the Criterion; "Scandals of 1919," at the Liberty; "The Royal Vagabond," at the Cohan & Harris, and "Ziegfeld Follies," at the New Amsterdam.

Gavin Dhu High.

OPERATIC TENOR AT THE ORPHEUM

There will be eight entirely new acts in next week's Orpheum bill. Carl Jörn, the celebrated tenor of the Metropolitan Grand Opera Company, New York, and the Royal Opera Company, London, will be heard in selections from his extensive repertoire. Mr. Jörn is the only member of the Metropolitan Company whose popularity in any way approaches that of Caruso. He was the first to sing Parsifal in this country. His Siegfried and Lohengrin are operatic history and much of the success of the Wagnerian cycle has been attributed to his wonderful voice and impressive acting. Madame Ellis, "The Woman Who Knows," will call your name, reveal your thoughts and answer your questions. She has undergone most searching and rigid investigation by scientists, who candidly admitted their perplexity and credit her with the possession of some super-human quality.

Billie Burke's Tango Shoes is a novelty in which the elements of curiosity and mystery play an important part. To reveal the real nature of the act would be to lessen the enjoyment of it. Ralph Dunbar's Tennessee Ten is an aggregation of colored minstrels. A musical skit called "Plantation Days" illustrates their ability and versatility. Their Buck and Wing dancing is a revelation and their real jazz band, with a dancing director, is clever and humorous beyond description. The Ja-Da Trio, consisting of Carleton, Sobel and Rosenberg, are discharged sailors who take the name of their act from a song written by Mr. Carleton. They were the features of the Sailors' shows "Great Lake Revue" and "Leave It to the Sailors."

Frank Burt and Myrtle Rosedale, finished comedians, will appear in a musical tete a tete of theirs called "The Substitute." John Regay and The Lorraine Sisters are a trio of splendid dancers who will present five numbers, each of which is entirely different. The Belgium Trio, consisting of two men and a woman will present a sensational number called "Jugglers of Human Beings." The principal male member is an honorably discharged U. S. A. soldier, who fought in various battles during the Spanish War and subsequently served in the Belgian Army during the recent war. Returning to this country with his wife and brother, who were his original partners, he contrived the act he is now appearing in which is the only one of its kind inasmuch as the principal work of catching and throwing is performed by a woman. The only holdover in this extraordinary bill will be Alice Eis, assisted by James Templeton, in new songs and dances.

GRAINGER FORCED TO REFUSE BRITISH TOUR

Percy Grainger has just had to refuse a most tempting offer from Thomas Quinlan, the famous British impresario, to appear at fourteen concerts of the Quinlan Subscription Concerts throughout the chief cities of England, Scotland, Ireland and Wales during the sea-

son of 1919-20. The young Australian pianist-composer was reluctantly forced to forego this brilliant engagement owing to the large number of concerts already booked for him in the United States and Canada for next season by his manager, Antonia Sawyer. During the season of 1920-21, however, Percy Grainger intends to resume his European tours. Musical Courier.

GEORGE EDWARDS BECOMES A BENEDICT

Musical Review Staff Writer Surprises His Many Friends With His Sudden Leap into Matrimony With Mrs. Elizabeth O'Neill

George Edwards, composer, pianist, pedagogue and critic, threw a veritable bomb in the circle of his many friends last week when it became known that he suddenly became affected by matrimony, without giving anyone any warning of his impending decision. And when we say that Mr. Edwards exploded a bomb in musical circles we trust that our readers will not confuse him with the other George Edwards who confessed to having actually committed such a breach against the social state.

However, Mr. Edwards of musical and journalistic fame, is very happy and the only "prison" sentence that he has received for his action is a life long devotion to his wife, who was Mrs. Elizabeth Darrow O'Neill of Fargo, N. D. Mrs. O'Neill became noted for her activities in women's suffrage work, in which capacity she has really accomplished so great a distinction that the Fargo papers consider her a Suffrage Leader. California, being a State in which women's suffrage has attained some of its most brilliant victories, will be glad to welcome such a distinguished defender of the good cause. Mrs. Edwards is recognized even among national suffrage circles as a credit to the cause.

According to a Fargo, N. D., paper, "Mrs. O'Neill (now Mrs. Edwards) is a musician of exceptional talent and was formerly a piano pupil of Mrs. Fannie Bloomfield Zeisler, of Chicago. Several years ago Mrs. O'Neill abandoned her musical career to work for the suffrage cause and her failure to pursue her musical studies was a regret to her friends and instructors who predicted a brilliant future for her in the musical world."

To quote further from this paper: "George Edwards is a musician and composer of unusual ability and has made a name for himself in the musical world by his compositions. He has made a specialty of 'melodrama' compositions and the Thursday Musical Club plans to give The Hunter, a prose poem by Olive Schreiner, set to music by Edwards at the first program October 2d. The son of a brilliant father, the late Major Edwards, of Fargo, N. D., and a member of a family noted in the early history of the Northwest the pioneering spirit is evidently finding outlet through new and daring musical forms."

Mrs. Edwards is the daughter of Dr. E. M. Darrow, a prominent physician of Fargo, and is a sister of Mrs. R. E. Weible, a well known suffrage worker. The marriage of these two musicians is the culmination of a romance of school days.

MME. LA BARRAQUE RECONSTRUCTION CONCERT

Mme. La Barraque has returned to San Francisco after an absence of fifteen years, and is taking a leading part in the work of practical reconstruction. She was the first blind girl to graduate from the University of California and Hastings Law College, and despite of the handicap of blindness she was able to work her way through college by teaching French and Forensics in the Lincoln Evening High School. She is a brilliant linguist, her success as a teacher keeping her in the School Department from 1898 to 1903, when she left for Italy to complete her musical education.

Mme. La Barraque's success as a student at college, as a teacher in the public schools, and at present a vocal instructor in San Francisco, make her a practical exponent of reconstruction in the real sense of the word. The experiences and accomplishments of this sightless woman fully demonstrates what can be done for our blind and disabled citizens. Mme. La Barraque emphatically maintains that a blind individual who has been educated and trained for independence is capable of performing almost any work done by the seeing. She says, "In my opinion it is the public that really needs to be enlightened in order that it may give encouragement instead of pity, intelligent sympathy and understanding instead of charity."

Mme. La Barraque is to give a concert in the Grand Ballroom of the Fairmont Hotel, Tuesday evening, September 30th, under the patronage of leading men and women of this city. She will present one of her pupils to prove her teaching ability to the public of San Francisco. The program promises to be of unusual interest, for it will contain Spanish, Italian, French and English songs, sung respectively by Mme. La Barraque and her pupil, and besides Herbert Riley, well known 'cellist of Heller's Orchestra, will contribute two numbers.

The list of patrons and patronesses include: Mr. and Mrs. George Clough, Mr. and Mrs. Thomas Boyle, Mayor and Mrs. James Rolph, Jr., Mr. and Mrs. Edwin Lemare, Mrs. A. S. Rowan, Mrs. Randolph Whiting, Mrs. H. C. Sloss, Mrs. Sigmund Stern, Mr. Raphael Weill, Hon. Edmund Godchaux, Mr. and Mrs. Leon J. Richardson, Mr. Alfred Metzger, Mrs. D. C. Heager, Mrs. Louis Mullgardt, Mrs. Jewett Adams, Mrs. J. N. Edmonson, Mrs. S. D. Hines, Mrs. R. D. Hume, Mrs. W. G. Barrett, Mr. and Mrs. Morris Meyerfeld, Jr., Mr. Harold T. Seager, Miss Ada Goldsmith, Mrs. David Henderson, Mr. and Mrs. Eugene H. Roth, Mr. John E. McDougald, Mrs. Leo L. Meiniger, Mr. Ray Simonds, Miss Margaret Mariam Kreak, Mrs. Lathrop Ellinwood, Mr. and Mrs. John McGaw, Mrs. Francis H. Crosby, Mr. and Mrs. Henry Payot, Supervisor Andrew J. Gallagher, Mr. Pierre Ibes, Mrs. A. W. Scott, Mrs. George W. Hooper, Mrs. Douglas Cushman, Mrs. John H. Manning, Mrs. Armand Calteau, Mr. Frank Carroll Giffin, Mr. Hother Wismer.

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If you have ever had reason to feel pleased with anything that the Pacific Coast Musical Review has been able to do for you, and have perhaps thought of showing your appreciation in one way or another, but have not been able to carry out your intentions, we can not think of a better way to please this paper than to take space in the Anniversary Edition which will be published on October 11th. We want as many advertisements as possible not only to prove the value of advertising, but to enable us to meet the increased printing and paper expenses and to publish as representative a music journal as the Pacific Coast really should have. Therefore we ask you not to delay any further, but to send us your application for an advertisement in the Annual immediately after you read this.

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